



HIT PARAMETE

THE ONLY REAL METAL MAGAZINE!!

A 16 PAGE SPECTAC-ULAR!!



SPECIAL LOOK AT AN INCREDIBLE YEAR!!

BON JOY

COLLECTOR'S ISSUE



A LOOK AHEAD TO 1994!!

METAL

HOTTER

GETS

THAN

EVER!!

DEF LEPPARD-BLIND MELON-CATHEDRAL-JUDAS PRIEST-ALICE IN CHAINS-ACCEPT-MOTLEY CRUE-POISON-FIGHT



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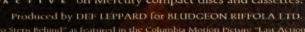


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THE INFORMATION CENTER

offered C.C. a big-buck deal just to help finish the tour—and were turned down flat.

t seems like "tribute" albums are to 1994 what live albums were to 1993;

onflicting reports have been coming out of New Jersey concerning the status of Skid Row. Some stories have the band busily at work in the recording studio laying down demos for their third album-others have the band in disarray after a verbal battle broke out between vocalist Sebastian Bach and the rest of the group. Sources close to the band deny that there are any problems, but as more and more months go by without new Skid Row material, we've got to start believing that things are less than friendly in the Skidder's camp.



t appears that Poison will be staying together and recording a new album this winter. In the midst of reports that vocalist Bret Michaels was pursuing a solo deal, news coming out of L.A. is that the Poison boys, possibly with road

guitarist Blues Saraceno in tow, will be making a new album. By the way, for all of you who wrote in asking why the band didn't just rehire C.C. DeVille following the firing of Richie Kotzen last summer, word is that they tried. They everybody's doing their versions of Kiss klassiks, and ther's also talk that a Jimi Hendrix tribute disc will be coming our way. There's no word yet on which bands will be featured on that collection, but you've got to figure every guitarist on the planet wants a shot at this one!

D'Addario 1994 PLAYER'S CALENDAR

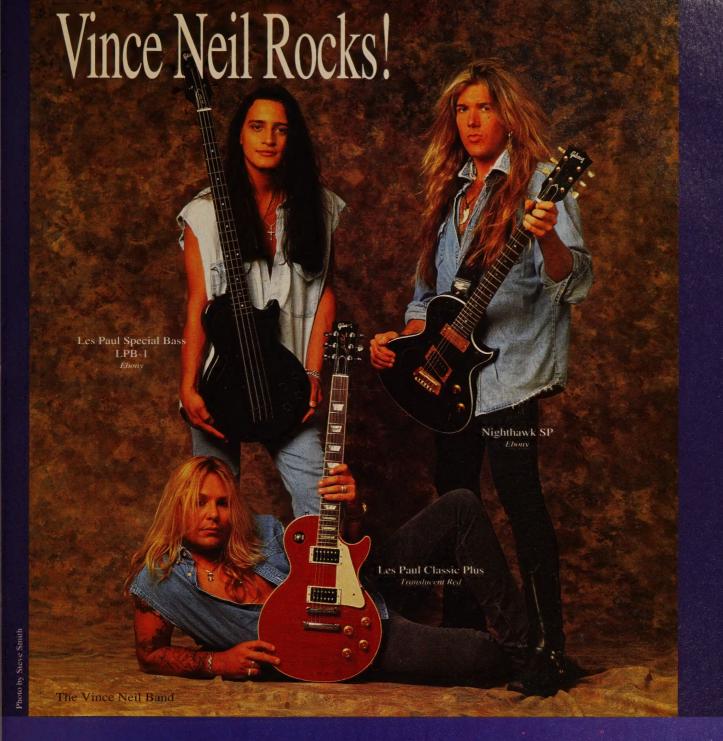
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Jackyl's Jesse James Dupree sure has a way of keeping himself in the news. If he's not delicately dissecting wooden objects with his chainsaw, he's dropping his pants in all-nude magazine spreads. Now comes word that this Mouth Of The South is charging Wayne's World director Penelope Spheeris for "sexual discrimination." It seems that Spheeris has just finished up work on her latest project, a movie remake of TV's old Beverly Hillbillies, and had originally asked Jackyl to contribute a song to the flick's soundtrack. But after seeing Dupree's nude photo spread in a recent issue of Playgirl magazine, she took back the offer. Dupree contends that the movie's co-star, Erik Eleniak (who plays Elly May) is a former Playboy centerfold.

record label getting a little testy about the material the band is submitting?.... Has Nirvana patched up their differences with Geffen Records?.... Is Queensryche working on a "ground-breaking" new album?



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WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 63 GRAND AVE., SUITE 220, RIVER EDGE, NJ 07661

In your September '93 Special Metallica issue you have a couple of errors. On page 46 you labeled the pictures of Lars sticking his sock up to the camera as "James." Wrong. James is in the picture

up in the right top corner. But any Metallifan can see it's Lars and his smelly sock. On page 51 where it has the date August 25 about Metal Church's John Marshall playing James' guitar part, the first time you wrote he played Jason's guitar parts and then you wrote he played James' parts. Everyone knows Jason plays bass! One more thing—anyone who thinks Metallica has sold out or gone soft needs to open their ears and jump off a bridge. Metallica rulz.

DJ Adame Knob Lick, KY

In your September 1993 issue in the Introduction for *Metallica's 10 Years of Greatness*, it said "For a decade James, Lars, Kirk and Jason shaped and influenced the metal world." It didn't mention Cliff Burton, who had a great influence on the band, too. He was one of

the best bass players and should have gotten more recognition.

Metallica Fan San Antonio, TX



We are two metal maniacs. We love many bands like Metallica, Alice In Chains, Jimi Hendrix, Slayer, Megadeth. But we hate sexist bands. So we hate Danzig because of their sexist videos. When we saw Glenn Danzig interviewed, he didn't seem like a sexist pig at all. So we won-

dered, "What's the deal? Who put those bimbos in videos like Mother, I'm the One, How The Gods Kill." The Mother

One, How The Gods Kill." The Mother video is way out of line. Is Danzig a crazed producer's victim? We wanna know why he does those stupid videos. The music is good, but how can we be fans? We respect ourselves too much to encourage this kind of thing

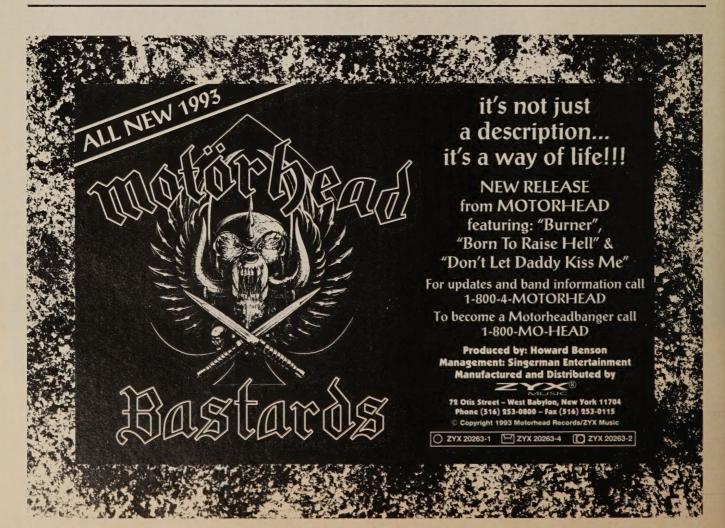
Stephanie Robert and Emilie Robert Levis, Quebec

Guns N' Roses kick ass! I love the band and their music! I only wish that there were more bands like them. I would like to thank **Hit Parader** for making friends with Axl and for having articles about them

in your magazine. **Hit Parader** is definitely the best music magazine magazine out! Keep up the good work. Good luck G N' R!

Mike Sasportas East Granby, CT

This is a response to the "Ex-Silver Bullet Babe" Lisa, who thinks Alice In Chains'



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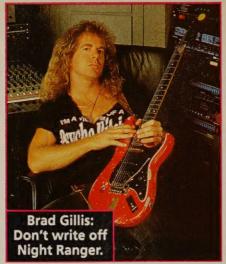
Billy Sbeeban plays bass for Mr. Big. New release "Bump Abead now available on Atlantic Records. Jerry Cantrell should die because of a picture on his guitar. It's not like there was a big hairy coot with a real snake in it. You can't see it that well either because it's upside down. I think you went a little over the edge saying you don't want to see Alice In Chains live because of the picture on his guitar. I've seen a lot worse and I'm only 13 years old.

L.A.M.

I'm a female, and have seen Jerry Cantrell's "explicit" picture. I don't care. I totally adore Jerry and admire him for his work. Just because he has naked girl on his guitar, does not make him a pervert. I've seen much worse. If you consider yourself an open-minded person, then give Jerry a chance. If you don't like his music—fine! Don't judge him for being a horny guy. I pay a lot of attention to him and the band and know for a fact that he's a sweet, loving, sincere kind of guy. Madonna is perverted. Alice in Chains and Soundgarden rule.

TLIV

I was excited to see the update on my career in a recent **Hit Parader** (September 1993) which focused on my debut album, **Gilrock Ranch**, as well as my career with Night Ranger. After reading the article I felt the need to write to you to try and clarify a few things. What you referred to as "the demise of Night Ranger" is



untrue. The new Night Ranger was formed one year ago as a trio. We are presently on a 14 week tour which will run through the fall of '93. We are signed to Alfa Records in Japan, and are currently negotiating with major labels for a U.S. and international deal. Night Ranger will be back in the studio later this year to continue recording our album, which we are hoping to release in early '94, after which we will be touring in support of the album. Night Ranger are a full-fledged unit again, and are excited about what we have going on. Please let your readers know that we are still rockin', and that

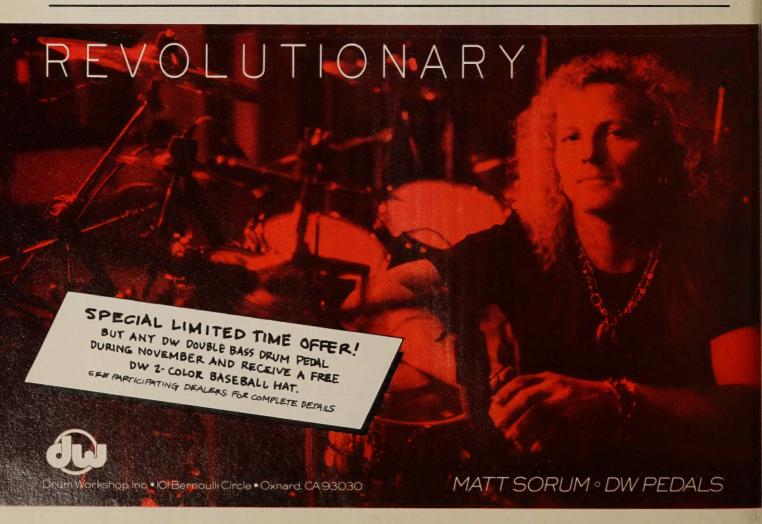
Night Ranger lives on. Thanks for your support.

Brad Gillis

Why are people still ignorant where AIDS is concerned? I recently read High Stylin' (September '93), and couldn't believe some artists' responses when asked if they worry about AIDS. Their assumption that sex is the only way to get it—and that they have no reason to worry about it-is wrong. I don't mean to sound morbid but they (just as anyone else) could be involved in an accident and come in contact with another person's blood, their wives or girlfriends could (God forbid) be raped and pass the virus to them. And since the virus can be dormant in the body for up to 10 years, they could have contracted it a long time ago, and seem healthy right now. We all need to be aware of ALL the ways to get this terrible disease, and not falsely assume that you are immune to it, simply because you are monogamous. This dangerous assumption is just one of the reasons so many people in the world are dying from this disease. Axl Rose seems to be the only rocker who doesn't have rocks in his head when it comes to AIDS awareness.

> Lisa J. Kelly Los Angeles, CA

I was the biggest Motley Crue fan around. I supported them, defended them and did





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what I could to be a good fan. I was completely loyal to Vince, Nikki, Tommy and Mick. They stuck together through anything and everything. And I was there through it all. I never lost faith in Motley until February 10, 1992. They completely

shattered my faith! When I read the story on Motley (Sept. '93-Curing All Ills), I wanted to let Nikki, Tommy and Mick know that it wouldn't matter to me if I were the only person in the world who didn't have Til Death DO Us Part, I will never have it. You destroyed my faith in you and all you stood for. You never gave up, not till now. I don't think I will ever go to a Motley concert again. Nikki, you should worry about what your actions have done, 'cause you lost the biggest fan around. I would have done anything for Motley. I don't feel this way now that you fired Vince.

P.S. I have nothing against John Corabi.

I was very upset about R.J. Dupont's article on Vince Neil (September '93). Dupont's an obnoxious idiot and doesn't know a good musician when he sees one. He acted like it was an obligation to put Vince on the cover. When was the last time Vince was on your cover? 1989? Have you ever counted how many times Guns N' Roses and Metallica have been

on your cover? More than enough! Also no one forced R.J. Dupont to be judgmental of Vince and ask him all those nosy questions. The thing that pissed me off the most was the fact that you talked about Vince's weight. What business is



that of your's anyways? Even though Vince felt he could lose it easily, I think that was rude and mean. His weight certainly doesn't bother me. He's still the same wonderful Vince Neil he always was. I met Vince in April and thought he was the nicest man I had ever met. The way he looks or his marital status doesn't bother me at all. He deserves a lot more respect than a lot of these jerks you put in your magazine. I, as a loyal fan, don't

want to hear the dirt on Vince anymore. He's gone through enough already this past year and a half. Next time you do an article on Vince, make it a positive piece about what a nice and talented man he is instead of how his wife divorced him and

he packed on 20 pounds. Have you ever heard "If you having nothing nice to say, don't say anything at all." Vince is a very rare person and you shouldn't disrespect him like that. Give him the respect he's deserved for the past 12 years.

Sarah Dennis Cerritos, CA

I am very upset. I've noticed the number of metal mags on the stands have diminished greatly. I don't understand. There are great mags with wonderful photo specials and special editions. My rock mag collection used to be staggering. I used to buy two mags a week, plus my sub-

scription to Hit Parader. But no more. The only great mag left is Hit Parader. All other mags have either gone out of business or worse—backstabbed bands to cover only grunge and the like. Please Hit Parader, don't join in. Yes, grunge deserve coverage but not at the expense of all my favorite bands. The only good things left are Vince Neil and Hit Parader!! Keep up the great work.

Jen in New York



BY WINSTON CUMMINGS

Each issue, Hit Parader sojourns back in time with a rock star to learn about his early life. This month's time traveler is the teutonic terror, Rudolf Schenker.

Rudolf Schenker always wanted to play rock and roll. As a kid, growing up during the '50s and '60s in post World War II Germany, the sounds from England and America always caught his ear and told him there were brighter days ahead. In his early teens this native of Hannover formed a number of groups with his younger bother Michael before the two eventually formed the first version of the Scorpions in 1970. Dreams of international success and of having a long and successful career in music were, admittedly the farthest things from Rudolf's mind at the time.

"Back in the early days I really could never imagine what has happened to me," he said. "Maybe teenagers in America and England could dream of becoming successful playing rock and roll, but there was no example in Germany to follow. I was just playing music because I loved it. There was honestly no thought of one day being able to tour the world and actually make a living out of this. That was beyond my wildest expectations.

A few years later the Schenker brothers joined forces with vocalist Klaus Meine and the Scorpions were born.

Though their English was weak at best, the band managed to write and record in what Rudolf calls the "official language of rock," and release a debut album, Lonesome Crow, that quickly became one of the European Continent's best selling hard rock

albums. The disc also established the Scorps as the first Continental band to attain an international following. Their initial

success was so notable that when the already well-established English hard rock group UFO decided to tour Germany, they asked the Scorpions to be their opening act.

The only problem was that unbeknownst to the Scorps, UFO was on the look-out for a new lead guitarist, and when they spied fleet-fingered, blond-haired Michael Schenker, they knew they had found their man. Michael accepted UFO's offer, almost breaking Rudolf's heart in the process.

"I understood why he felt he had to do it." Rudolf said. "We discussed it over and our sound."

Not missing a beat, the Scorps went out and hired another lead guitarist (Uli Roth, who a few years later was to be temporarily replaced by a returning Michael before current job holder Matthias Jabs took over in 1983) and set about conquering the world. Unlike so many other acts who immediately set their sights on England or America, the Scorps realized that there were metal fans everywhere, so they were among the first rock bands to take their act to such distant shores as Japan and South America. While it may have slowed down their acceptance in America, it gave them a foundation that has continued to serve them well over the years.

"We knew how important America was, but we decided that the rest of the world was important too," Schenker explained. "When we went to Japan, I think the only other hard rock band that had been there was Deep Purple. And when we went to South America, we were the first band to play many of those places. The fans remember that, and they stay loyal to you. Even now, with our new album, Face The Heat, we've gone back to some of those places before touring America, and the fans have been wonderful to us."

Ironically, after more than 20 years in the hard rock wars, Schenker and his bandmates are coming off of their biggest success of all time with 1990's smash hit, Wind Of Change, a song that served as a virtual soundtrack for the monumental changes that occurred in the band's homeland when the Berlin Wall came tumbling Pedown. Of course, those globedown. trotting Scorps were the first hard rock band to go to the other side of the Wall and play for their East German fans—something that Schenker said had been a dream of the band's since the beginning. since the beginning.

Some of us have relatives of who live on that side," he said. "And for years we wanted to play for them. We remember

when East German fans went all the way to places like Budapest to see us in years past because they couldn't go to the west. How nice it is that we can now go to them. After all these years, virtually all our dreams have been fulfilled."



"In the early days I never would have imagined what's happened to me."

over again at the time. Who knew that the Scorpions would last for the next 20 years and be so successful? Not even I could give Michael that kind of promise. But it was painful for me. He was my younger brother, and his playing was a major part of

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THE SPAGHETTI INCIDENT?"

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THE HOTTEST IN VIDEO ENTERTAINMENT

BY JEFF KITTS

BILL WALSH COLLEGE FOOTBALL/GENESIS/ELECTRONIC ARTS

The recent release of BILL WALSH COLLEGE FOOTBALL is a strange one for Electronic Arts, as it could snatch some of the thunder away from their forthcoming John Madden '94 gridiron tacklefest—which, on a number of levels, is bound to be the company's

finest football cart yet, and a sure-fire Christmas-time blockbuster. But for those who already own one of the **Madden** installments and don't plan to buy another, Bill Walsh is a worthy addition to your football cart collection.

As it already makes use of the Madden '94 engine, Bill Walsh offers some nice improvements over Madden '93. For starters, the graphics are excellent, with the on-field players boasting some wonderfully realistic detail and more fluid movements than those in Madden '93. Plus, it's now easier to hit your receivers with passes and keep track of your players when bodies begin to pile up. The action moves along

quicker than in Madden, with fewer breaks and no visible, timeconsuming huddles or useless player-substitutions. Like Madden, the play diagram options are clear and easy to decipher and the use of the three receiver windows is a snap. And while college rules are essentially identical to the pros, the possibility of two-point conversions adds a new element of excitement.

On the down side, EA decided not to go after the NCAA license in order to use real teams and players, and the result is a good sports cart with very little player personality and no real names—aside from Walsh—to associate with. And, more importantly, Bill Walsh although a terrific program—just isn't different enough form the Madden games to make it valuable for those who already own a Madden cart. And with Madden '94 just around the corner, you're better off waiting—as it should be the creme de la creme of EA football games.

GRAPHICS: 9/SOUND: 8/CONTROLS: 8.5/OVERALL: 8.5

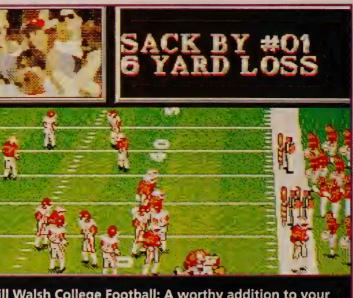
REDLINE F-1 RACER/SNES/ABSOLUTE

Redline F-1 Racer has just about everything one could ask for in a racing cart—except quality racing action, that is. With a dizzying amount of options and vehicle settings from which to choose—all of which affect the handling of your car-Redline is a terrific cart for wanna-be mechanics; but not for the rest of us who just want a good, tire-screechin', brake-smokin' auto race ala Pole Position or more recently, Virtual Racing.

Granted, burning down the asphalt at ridiculous speeds of 340 mph certainly sounds like a blast—but in this contest, you'll spend most of the time skidding off the track into the dirt and grass. Yawn. Because the track ahead is not in your sight, while you drive, it is almost impossible to anticipate the upcoming curves. Your only chance for survival is to watch for a little box that pops up just before every turn and indicates the degree of each twist. The problem is that, by the time you decipher the squiggly arrow inside the box, your car has missed the bend and spun out of control in a cloud of dust. And the sensitive, jerky controls don't make matters any easier.

As for Redline's options and the number of possible vehicle modifications, the amount is staggering, but certainly no fun unless Mario Andretti is your dad. To be more specific every aspect of your car is changeable, including the front and rear suspensions, front and rear wings, transmission, chassis, tires, brakes, steering and special gasoline tank. Being able to choose between slick, rain or Q-grade tires, hard or soft brakes, various degrees of wing downforce and V-8, V-10 or V-12 engines is fascinating to a point—but you need a degree from Apex Technical School to understand (and put into effect) all the vehicular mumbo jumbo. For road scholars only.

GRAPHICS: 7/SOUND: 7.5/CONTROLS 6.5/OVERALL: 7



Bill Walsh College Football: A worthy addition to your football cart collection.

FINAL FIGHT2/ SNES/CAPCOM

Capcom's late-summer release of Final Fight 2 was sandwiched between their Street Fighter 2 Turbo Edition (SNES) and SF II Champion Edition (Genesis) carts, and—as fighting games go—Final Fight 2, although a strong program, pales in comparison to the two new SF brawl-a-thons.

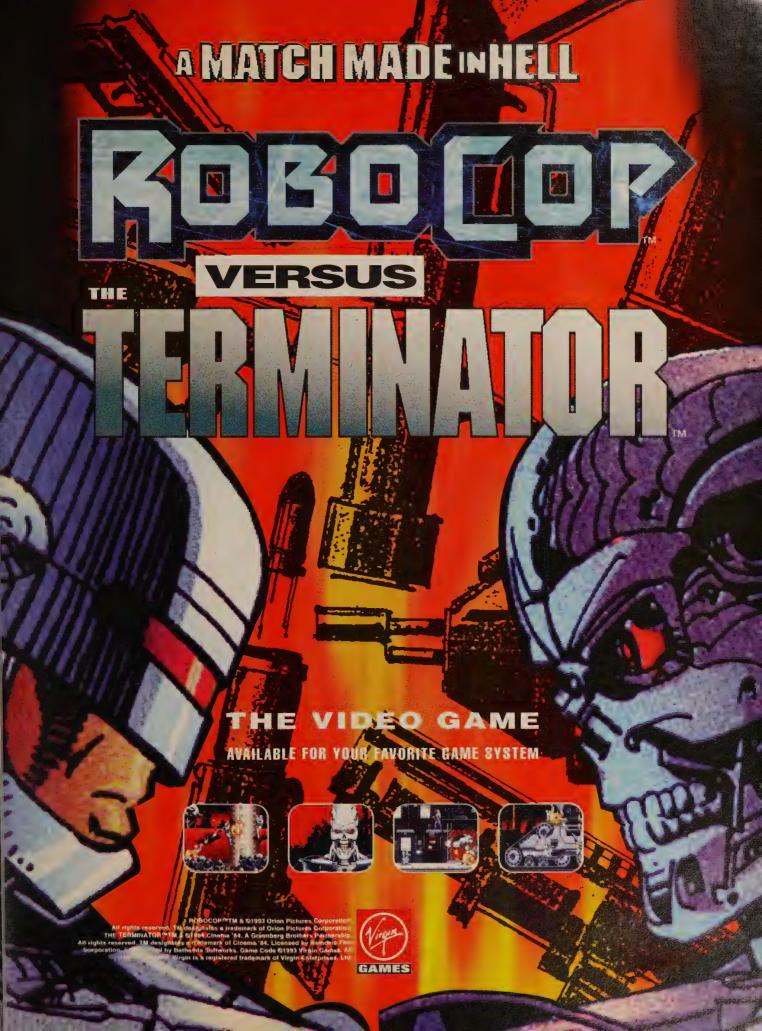
Final Fight 2's biggest problem is that it offers nothing new to those who have already played Streets Of Rage 1 & 2, Double Dragon, the recent Aliens Vs. Predator or any of the traditional 16-bit sidescrolling fighting carts that pit you against an army of

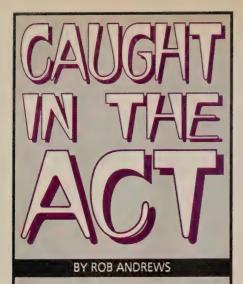
muscle-bound barbarians. And not only is Final Fight 1 identical to the aforementioned games in its premise, it is also a carbon-copy in its actions. the manner in which you smash boxes to reveal hidden health power-ups and point bonuses, move to the next screen after a round of eliminating the competition, and even drop from the heavens to return to battle after you are defeated—it's all been done to death.

Compared to Street Fighter 2 or Mortal Kombat, the combatants in Final Fight 2 don't possess an ounce of personality, resulting in one assembly-line battle after another that offer no real feeling of satisfaction after you've beaten someone to a pulp. On the plus side, the graphics are excellent, as the fighters boast tremendous detail and vivid color. The controls are also quite solid, allowing you to execute any of your punches, kicks or special moves (six per fighter) with ease.

If you already own a fighting game along the lines of Streets Of Rage or Aliens Vs. Predator, you're better off upgrading to SF II TE or Mortal Kombat. But for those still looking for a solid introduction to heavy-duty, head-breaking, Final Fight 2 is a good place to start.

GRAPHICS: 8.5/SOUND: 7.5/CONTROLS: 8.5/OVERALL: 8





The fans milled around in the hot, steamy early evening Florida air. It was one of those sticky nights that made any movement difficult and sweat was the byproduct of any action more energetic than blowing one's nose. Yet the thousands of people who gathered together on this evening seemed almost oblivious to the heat. They had come to see and hear the hottest young rock band in the land, Stone Temple Pilots, and come heat, hell or high water, they weren't gonna miss that chance. Some eight months after the inauspicious release of their debut album, Core, STP had slowly grown into one of the true phenomena of 1993—a band that had gone from total obscurity to the top of the charts on the strength of their music and just their music. Perhaps that was the appeal of vocalist Weiland, guitarist Robert DeLeo, bassist Dean DeLeo and drummer Eric Kretz-the hype machine hadn't been working overtime to

stars. Like in those old Merrill-Lynch TV commercials, STP had won their fame the old fashioned way—they had earned it.

Many of the fans who had come to be part of the evening's festivities had never seen STP live before. A few had traveled to near-by Daytona Beach to catch the group's brief stint at MTV's "spring break special—the show where Weiland

donned a dress as a statement against those who had viewed the band's hit single Sex Type Thing as condoning the delicate subject matter of date rape. But for most, this was their first chance to see if these San Diego rockers could reproduce their tough, strident, politically-correct sound on stage. Donned in an array of somewhat tattered Pearl Jam, Nirvana and Soundgarden T-shirts (evidently there was a musical—if not a geographical—connection between these bands) the fans gathered early, and were ready to stay late.

"Hey man, it's summer time," one somewhat inebriated guy stated as he took a swig from an unidentifiable bottle. "What could be better than hangin' out with your buds on a nice evening, and then hearing Stone Temple Pilots play? Man, this is as close to heaven as seemed to mind. Backstage, in a dressing room where the air conditioning was barely working, the members of STP were also getting themselves ready. Touring is still relatively new to this dedicated quartet, and as show time approached, the tension began to reach almost palpable levels.

"It's really been interesting to see how everything has just started to take off for us," Kretz said. "It's still all so new that it's really exciting. Each show is just an incredible experience, but the best part is that the fans have really begun to respond to us. On our earlier tours, especially some shows we played with Megadeth, a lot of people were

> Weiland: Mesmerizing the crowd with his onstage energy.

> > just sitting there when we first came on-we really had to work to win them over. That's okay with us, but it's really nice to know that the people are with you from the beginning."

The Florida crowd certainly was with STP from the very first note the played. With only one album's worth of material to draw from, the band relied on an inventive mix of songs to round out their tight 50 minute set. Playing virtually everything on Core, climaxing with a dramatic rendition of their recent smash Plush. the band not only managed to match the sonic intensity presented on their first disc, but surpass it. With the day-glo redhaired Weiland leading the way, and the DeLeo broth- ers laying down a rock solid musical foundation, STP delighted their throng of followers while proving they've got the goods to be a major force on the rock scene for years to come.

'You don't want things to get too big too fast," Kretz had said before the show.

"There's a danger to that. But we can't worry about what happens- good or bad. We weren't that aware when things started to break for the record, and we're not that aware of what's happening now. All we do is go out there and do our jobs."



As darkness finally began to fall, and the temperature "plummeted" under 100 degrees, the anticipation level began to grow. The crowd, which had packed the small hall the band was playing, seemed to generate a level of heat that at least matched the atmospheric conditions—but none of them

make these guys

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BY WALT ROSEN

The last time many of us heard of guitarist Chris Poland, the guy was being kicked out of Megadeth and that band's main man, Dangerous Dave Mustaine, was saying less than favorable things about

ferent," Chris said. "I thought the beginning of that was **Metalopolis**. That was really a catharsis for me, but with this band I have unlimited expectations. It's a band thing. We write for ourselves and there are no rules or formulas in the creation of the music."

On their self-titled debut album, Damn The Machine have attempted to go where no metal band has gone before. Mixing together tightly rehearsed jazz-styled riffs with classic metal energy,

the group emerges with a sound and style all their own. Drawing upon influences as varied as Led Zeppelin and Return To Forever, the band certainly has no qualms about breaking out of the normally stringent bounds of hard rock to explore some very fertile new terrain. Formed around the creative nucleus of the Poland brothers in 1991, Damn The Machine's lineup quickly

with him, we knew he was the guy we wanted."

With Clemmons' lyrics adding the perfect counterpoint to the band's hard-rocking riffs, such songs as *Lonesome God* and *The Mission* quickly took shape. Working with Brian Malouf, who co-produced the

"When I was in

Megadeth I started to

realize I wanted to do

something different."

album along with the band (Malouf's previous credits include engineering albums for Queen and Pearl Jam), Damn The Machine worked hard and fast to get their musical vision on tape.

Within two months, the record was done.

"Brian was the only guy who wasn't afraid to record us live," Chris said. "If we had done it any other way we were worried that the music might sound overproduced. It's much more exciting to record that way; you've captured that magic you get from playing something with that intensity. We like to think that the emotion



young Mr. Poland. Well, all that's long in the past. Since then Poland has toured with groups such as the Circle Jerks, recorded an instrumental album, Return To Metalopolis, and now formed a new group, Damn The Machine, Despite some hard and confusing times over the last four years, today Poland has never been more content. Working with his drumming brother Mark, bassist Dave Randi and vocalist/guitarist Dave Clemmons has opened up new musical worlds for Poland, and the intriguing blend of progressive metal styles that are Damn The Machine's call to arms loudly states that this guy is firmly back in business.

"When I was in Megadeth I started to realize that I wanted to do something dif-

expanded to include Randi, whose father owns one of Los Angeles' top jazz venues, the Baked Potato. The last guy to join was the multi-talented Clemmons, who was discovered after he slipped an audition tape under the band's rehearsal room door.

"We originally were thinking of making this band a five-piece," Chris said. "We were looking to add a guitarist and a vocalist when we met up with Dave. But he filled the bill on both counts. The only problem we had initially was that he lived in Virginia, and we were based on the West Coast. When we heard his tape, we just told him to get in his car and drive out here as fast as he could. I think he made it in two days. The first day we rehearsed

in our music is the most important thing. To me, there's nothing more frustrating than reading an article where a band feels compelled to start explaining in depth what their songs are about. It seems like nothing is left to the imagination anymore, but we're gonna try."

With a band as confident as Damn The Machine, it's only a matter of time before the group decides the time is right to hit the road and present their musical offerings to a live audience. For Chris, this opportunity can't come soon enough. "With musicians of this quality, things don't really come together until you're playing your music in front of people. We really don't care how big the crowd is; if people are there, we'll play for 'em."



So what really happened between Ozzy Osbourne and Black Sabbath? How, after nine months of planning did the "tour of the year" go up in smoke? Rumors abound at the moment, but the most likely scenario involves a "breakdown in communication," especially about money. It's no secret that Ozzy felt entitled to a little bit more than his equal share of the take—and perhaps the other Sab members balked at that idea. The "one for all-all for one" mentality which gave birth to this short-lived reunion apparently went out the window in a hurry.

Motley Crue's Nikki Sixx is reportedly quite steamed over the flood of recent reports indicating that his band has had trouble completing their next album, Til Death Do Us Part. Stating that it has long been the band's plan to do pre-production work in Vancouver before returning to Los Angeles for recording, Sixx has vehemently denied that Motley has experienced any unexpected delays while working on the album. "When the fans hear this album, they'll know why we've been working so hard," the bassist stated. Expect the new Crue disc to be released by March.

How did Pearl Jam come up with the title Five Against One for their latest album? It wasn't that hard according to bassist Jeff Ament. "We've always kind the album out, some rock pundits are anxious to see if Pearl Jam will suffer from any of the "anti Seattle" sentiment that seems to be running through segments of the music community. The bet here is that they won't.

Fans are still writing to us here at Hit Parader expressing their disappointment over not seeing Megadeth open for Aerosmith when they went to see the Boston Bad Boys last summer. Here it is, some four months later, and heated



of had the attitude that the five of us were in this together, and that we were taking a stand against anyone or anything that would get in our way." With words are still flying between the two bands. "We wanted someone who could just be a hard rockin' animal," said Joe Perry. "But what we got was just a guy who wasn't happy, and if Mustaine



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Orders call: (513) 825-0612 No COD Orders wasn't happy, we didn't want to tour with him."

So Jimmy Page and David Coverdale are *finally* on the road- some eight months after their debut album was

turing a variety of tunes left "on the cutting room floor" by the band throughout their career, has garnered both rave reviews and critical barbs from the rock elite. Some have stated that the collection "adds new luster to Def Leppard's

musical credentials," while others felt "it

is little more than a way for the band to

flex some flabby muscles." Either way,

the disc's brisk sales indicate that the

group's legion of fans have given Retro-

While talk continues to swirl around

the possible drug problems of Alice In

Chains' frontman Layne Staley, it seems

that the band has rallied around and grown tighter than ever. Recently the

band's manager, Susan Silver, offered her

words of encouragement, stating, "You

active a big "thumbs up."

don't get



released. Why the delay? Let's just say that cooler heads finally prevailed. For a long time the two rock legends demanded that they be booked on a headlining arena tour—or they wouldn't even think about hitting the road. When promoters balked at the notion, C & P both pouted in the best Rock God tradition. Finally, when their album failed to attain the lofty commercial goals that had been projected for it, the two decided to swallow their pride a bit and go on the road playing theaters.

Saigon Kick have decided to go ahead

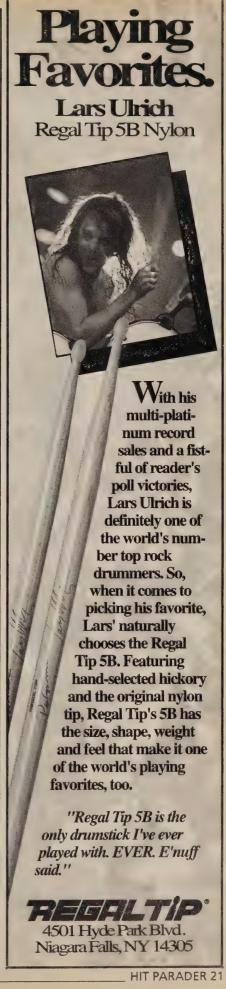


vocalist to replace the departed Matt Kramer. In fact, the Florida-based rockers, who are coming off of the biggest hit of their career with Love Is On The Way, have already finished recording their next album, Water, with band songwriter/guitarist Jason Bieler handling the vocal chores. "We may sound a little different," Bieler said. "But the songs will be the same and the music will sound the same, so I don't think it'll be any sort of mind-blowing shift for anyone."

Def Leppard's decision to release Retro-active has raised more than a few eyebrows in certain circles. The disc, feaover an addiction problem overnight, but Layne is in there fighting, doing his job and getting through it. It's a lifelong struggle."

Does Duff McKagan's recent solo effort spell trouble for the future of Guns N' Roses? While Axl Rose is conspicuous by his absence on Duff's LP **Believe In Me** (all the other Top Gunners make a guest appearance), it seems that everyone—including Axl—only wishes Duff the best with his solo work. "I put my soul into my album," McKagan said. "But I put my soul into what I do with Guns N' Roses too. I think everyone in the band realizes that."

Skid Row is back in the studio working







on their next album. After a few false starts, the band seems to finally be headed in the right direction producing an album just as heavy as **Slave To The Grind**. "It is gonna be a heavy record," drummer Rob Affuso said. "Everyone worked really hard on his own, so when we all got together a few months ago the energy was really there. I think we're gonna surprise a lot of people, though I think we've already surprised just about everyone with what we've come up with before."



It seems like Eddie Van Halen and Vince Neil became fast friends during the time they toured together last summer. In fact, on one notable occasion in New York, the two got up to jam together in a Big Apple club, much to the delight of the assembled throng. "Van Halen is so cool," Vince said. "They're so sure of themselves. They don't worry about us getting the best lights or the best sound we can. They like the idea that we pushed them a little each night. That's what a great band is all about."

Rumors continue to swirl around Poison. In the wake of the sudden firing of guitarist Richie Kotzen last July, stories are now circulating that vocalist Bret Michaels is thinking of flying the coop—if the right solo deal comes along. While Michaels has so far denied his desire to leave the band, continually stating that "Poison is my life," sources at various record labels have confirmed that the blond singer is considering at least exploring the solo waters. In the mean time, Poison continues on with new guitarist Blues Saraceno handling the six string responsibilities.

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THE BEST IN HOME ENTERTAINMENT

BY ANNE LEIGHTON

controversy is the topic of our home videos this month, but—for once—the controversy isn't about anybody in

the metal community, but rather from artists who have been involved with freedom of speech. Bob Dylan: The 30th Anniversary Concert Celebration features some of the greatest names in rock history like Eric Clapton, George Harrison, Roger McGuinn, Neil Young, Stevie Wonder, Johnny Cash, The Band, Chrissie Hynde and John Mellencamp, and Hit Parader's favorites—Pearl Jam's Eddie Vedder and Mike McCready singing Dylan's protest song Masters Of War. The controversial behind-the-scenes footage is Sinead O'Connor practicing Dylan's I Believe In You. O'Connor, who had ripped up a photo of the Pope on TV a few days prior to this performance, never sang the song because most of the audience booed her the second she walked on stage, so she sang an impromptu version of Bob Marley's War, instead. (194 min./\$39.98vhs/\$54.98-laserdisc/Sony Music Video).

Perry Farrell's long-awaited **Gift** is the other controversial video, mainly because rapper Ice T duets with Farrell on *Don't Call Me Nigger, Whitey*. The video is now available on Warner Reprise Home Video, part of WEA conglomerate,

which received pressure from stockholders and police organizations last year because of Ice T and Bodycount's song Cop Killer. Ultimately Ice T's follow up album, Home Invasion, was rejected by Warner Bros. records, and he released his album through Priority, a top independent label that works with rappers and rockers. So it's a sweet victory for Ice T to make a bold appearance on Warner product. Gift is an important statement from Farrell, himself; it's a tragicomic love

story about death, drug addiction and racism, and it includes many great Jane's Addiction songs. (80 min./\$19.98).

Elvis In Hollywood is a must-have for anyone who really loves the King Of Rock and Roll. This video features recently-found home movies, film outtakes and an early screentest of Elvis Preslev. (65 min./\$19.98/BMG Classics). U2's Numb is a new, short home video from Ireland's "Fab Four." (15 min./\$7.95/PolyGram Video). The Hot Licks stable has a few more exciting instructional projects—from Steve Vai's old jamming buddy, Stu Hamm 2-Deeper Inside The Bass, and two blues instructional videos from Arlen Roth Hot Double-Stops For Guitar and Ronnie Earl (\$49.95 each).

Before we tell you about some newlyavailable movie classics, there are plenty of "bad" movies with great rock stars that have recently released on video:



Perry Farrell: His Gift is now available.

Mick Jagger portrays Ned Kelly in a movie about Australia's most notorious outlaw (\$14.95/MGM UA), Queen supplies the music for Flash Gordon(\$34.98/MCA Universal), David Bowie and Rosanna Arquette act in The Linguini Incident—(\$19.95/Academy Entertainment). If you really like Aerosmith, Alice Cooper, Peter Frampton or The Bee Gees, you'll find them plus comedians Steve Martin and George Burns in Sgt. Peppers Lonely Hearts

Club Band (\$19.98/MCA Universal). And then there's Linda Ronstadt and Kevin Kline in **Pirates Of Penzance** (\$19.98/MCA Universal).

We've got a shopping list of great movies, most notably Johnny Depp's Benny & Joon (\$95.45/MGM/UA), Brendan Fraser dealing with prejudice in School Ties (no sugg. retail/Paramount), an animal flick featuring voices by Sally Field and Michael J. Fox called Homeward Bound: The Incredible Journey (\$23.00//Buena Vista) Kim Bassinger's 9 1/2 Weeks (\$19.98/MGM/UA), John Malkovich's Of Mice & Men, and Robert DeNiro's Night And The City (no sugg. retail/Fox Video). There's Al Pacino's Scent Of A Woman (\$95.95/MCA Universal), Russ Meyers Beyond The Valley of the Dolls (\$19,98/Fox Video), and 1492: Conquest of Paradise with Gerard Depardieu and Sigourney Weaver (no sugg. retail/Paramount). More

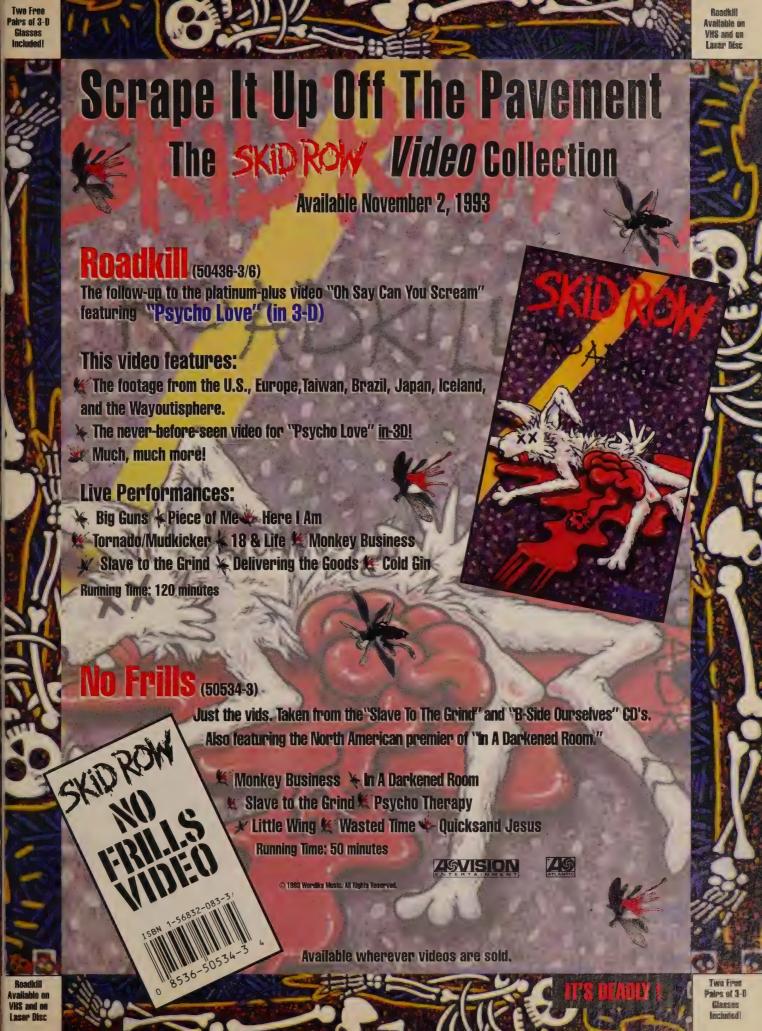
movies like John Goodman's funny sci-fi spoof Matinee (\$34.98/MCA Universal), classic episodes of Lassie the devoted collie—one is Courage of Lassie (\$19.98 each/MGM UA). There's the legendary war movie, All Quiet On The Western Front (\$19.95/MCA

Universal).

Live Home Video has a great Literary Masterpiece Series whichif you're on a major deadline in school and trying to figure out how to make time stand still in order read the books-might help you ace a classroom discussion just by viewing either The Man in the Iron Mask, The Scarlet Pimpernill or the Count Of Monte Cristo (\$19.98). Other movies include Matthew Broderick's Out On A Limb (\$12.98/MCA Universal), Rebecca Pfeifer's biker flick, Running Cool (no sugg. retail/Paramount), James Garner and Robert Patrick's Fire In The Sky (no sugg. retail/Paramount)

Demi Moore and Woody Harrelson's Indecent Proposal (no sugg. retail/Paramount) Billy Crystal's Memories Of Me (\$19.98/MGM), Heather Locklear's Fade To Black (no sugg. retail/Paramount), and Joe Pesci's The Public Eye (\$19.98/MCA Universal). Also

check out Heaven Tonight which is a story about fierce competition of a father who's trying to make a comeback with his rock and roll career, just as his 18 year old son is ready to start one anew. (\$19.95/Academy Entertainment). Our favorite movie title is finally available on laserdisc, The Fearless Vampire Killers or Pardon Me But Your Teeth Are On My Neck; that's the Roman Polanski campy classic starring Sharon Tate (\$35.00/MGM/UA).



t's hard to believe that more than three vears have now passed since Motley Crue's last "official" album. Dr. Feelgood, was released. In the interim the group has given us Decade Of Decadence, a greatest hits collection with a smattering of new songs. But since then...nothing. It's not like the Crue has been out of the news; their February, 1992 firing of vocalist Vince Neil and the subsequent hiring of former Scream

few months, finding anyone who's actually heard the new music has been more than difficult. A veil of secrecy has surrounded Til Death Do Us Part that would have done the former KGB proud. Of course, when secrecy and delays are the order of the day, speculation and rumors can run rampant indicating everything from internal band problems to label dissatisfaction with the new material. While such stories have made the the completion of the album is taking so long is quite simple—the band wants it that way.

"We've heard all the rumors," said a spokesperson at the band's label, Elektra Records. "And from what I know there's no truth to any story that the label has heard and rejected any of the material. I think we all have enough confidence in Motley Crue not to question their musical decisions.



frontman John Corabi cast them squarely in the public spotlight. But now, as the clock continues to tick. and the band continues to delay the release of their eagerly anticipated new disc, Til Death Do Us Part, some new questions have begun to surface about Motley Crue.

"I've said all along that this album will come out when it's ready, and not a second before, bassist Nikki Sixx explained. "We're not trying to meet some corporate schedule. We're taking our time for a reasonwe've got some very special things planned for this record, and I know that once everyone hears it they'll understand why things didn't happen quick-

Speculation has run rampant about the exact content of the band's new

album. While song titles like Hooligan's Holiday and Power To The Music have been leaked to the press over the last

BY BILL WARNER

Still, with a new contract, estimated to be worth in excess of \$20 million, kicking in with this album, one wouldn't be that surprised if the label folks were casting more than an eye of casual interest Motley's way. Many at the label were more than a bit shocked when only months after the band signed that

lucrative deal,

they decided to

dump Neil and

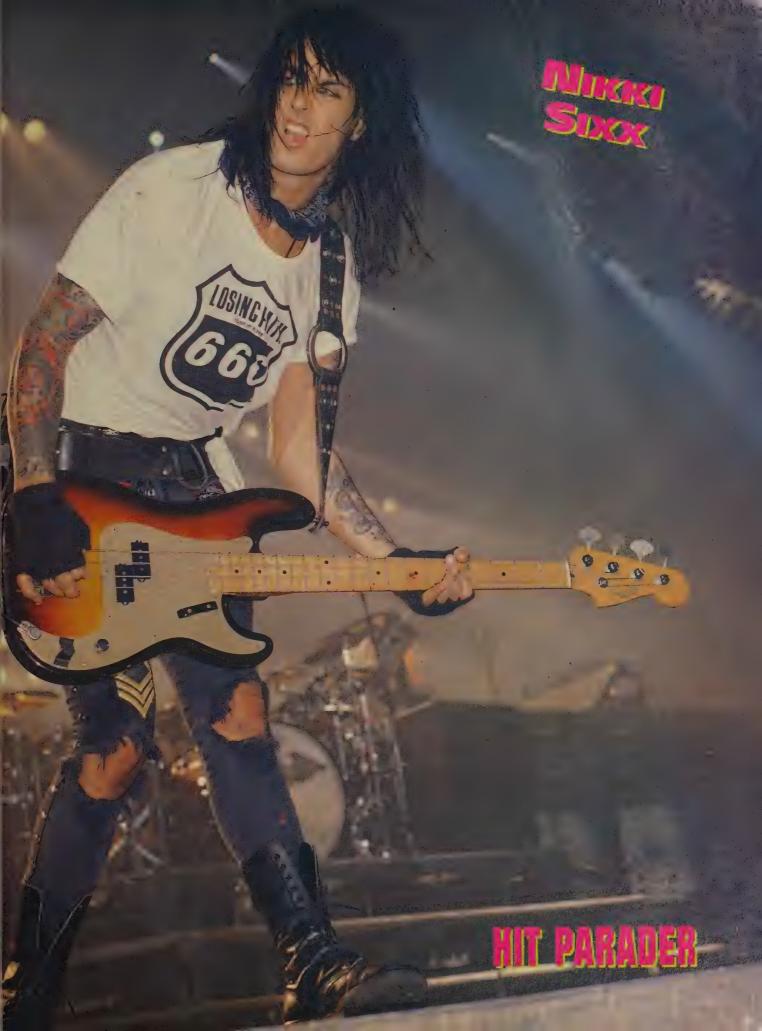
Mick Mars: Pushing his playing to the limits on the band's new LP.

> rounds (with many believing there is more than a shred of truth to them) it seems that, as Sixx indicated, the reason

hire Corabi. While neither Sixx, Corabi, quitarist Mick Mars or drummer Tommy Lee will 품 admit it, the 링 pressure is on Motley Crueand they'd better deliver! The rock world has changed radically since the halcyon days of **Dr.** Feelgood, and while the band indicated they were going in a heavier, raunchi-

er direction with songs like Primal Scream. one must wonder If this quintessential '80s band—the group that virtually single-

26 HIT PARADER



handedly gave birth to the West Coast Metal Explosion—hasn't begun to run out its welcome.

"We're growing all the time," Sixx said. "I'm so excited about this music for the very reason that it's not necessarily what some people might expect of Motley Crue. That's one of the reasons we made a change in vocalists. I wanted to feel that we could bring new elements into the band—anything that crossed our minds—and that we'd have a singer who could handle it.

There's no question that with the addition of Corabi, Motley now possesses a

With Neil now long gone, having established himself as a solo artist with his fairly successful debut, Exposed, it is a new Motley Crue that will be asking for this fan support. Perhaps the band's gamble to replace Neil will serve them well, allowing them to present a new and different sound without necessarily offending their most ardent followers. Still, there was always more to Motley

Tommy Lee: "When we get together, it's still the most fun I have."

Stones have never lost it and Aerosmith have never lost it, and they've been around a lot longer than we have. I'm not trying to compare us to them on any level—just point out that because you may have a home and a family doesn't mean you still can't be a rocker anymore. Once we all get together in the studio or on stage, we're still Motley Crue.

So as the clock continues to tick towards the predicted February, 1994, release of Til Death Do Us Part, more and more people have begun to focus in on the return of the Crue. The record



frontman capable of handling everything from gut-wrenching blues to amp-busting metal. Still, many of the fans who loved and supported the band in the mid and late '80s have grown up and gone off the college or the business world. Will the band be depending on a new generation of fans to pick up their banner? Both long-time Motley supporters and music industry insiders will be fascinated to see if the ever-clever Mr. Sixx, has come up with a new formula for maintaining the band's sizable fan base while bringing in the younger brothers and sisters of their original fans.

Crue than just music—it was an on and off stage camaraderie and attitude that transcended the bounds of radio playlists and MTV rotations. They were the Bad Boys Of Rock, and despite the recent accident that saw Mars shoot his new girlfriend in the abdomen, one must begin to consider the possibility that Motley Crue has mellowed. Now a dozen years into their tempestuous career, the question must be asked, can Motley Crue keep being metal's motliest band forever?

You don't have to loose your rock and roll attitude," Sixx said. "The label checks their bottom line and counts the days; the fans, anxious to hear any new sounds from their heroes, check the calendar, and the bandmembers themselves move steadily to complete the task at hand. In this 1993 world of grunge, rap and alternative, where does Motley Crue fit? It's our bet that like the ol' 500 pound gorilla, they'll fit anywhere they want.

"We're not trying to match anything we've done before," Sixx said. "We're just trying to play the best music we can—and give the fans something to

sink their teeth into."

PHOTO: NEIL ZLOZOWER





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BE BEAT.

peavis and Butt-head know of whence they speak, Just show TV's two coolest dudes a video of Soundgarden, and the guaranteed response is "those guys kick ass!" What B & B have recently come to understand is something that many rock fans have known for a long timethese Seattle rockers are truly one of the most talented, eccentric and volatile bands currently inhabiting rock's upper echelon. With the success of their last album, Badmotorfinger, vocalist Chris Cornell, guitarist Kim Thayil, drummer Matt Cameron and bassist Ben Shepherd helped solidify their reputation as a band that lives on the artistic edge—a group that takes music as far as it can go, then pushes it just a little bit further. Now, with the imminent release of their latest disc, the band seems ready and willing to take everything to the next logical step-headlining tours, mega-buck videos, and international fame and fortune. That both pleases and worries these hard working rockers, a fact we recently discovered during our conversation with drummer Matt Cameron.

like everything Soundgarden does.

HP: Do you have any favorite songs on the new album?

MC: The thing I like the best is that the record is really strong from beginning to end. It's not like there's one or two great songs and the rest just exist. Every one is very powerful and really good. I guess the ones that come to mind right away are Spoon Man, My Wave and Mailman. It's not that those songs are better than the other ones—they're the only titles I remember at the moment (laughs).

HP: When you look at the success that some of the other Seattle bands like Nirvana and Pearl Jam have had, do you think that's been a detriment or a benefit to Soundgarden's acceptance?

MC: Oh, it's definitely been a benefit. The fact that a band like Nirvana came along and played all these strange songs and got them on the radio really helped our cause. Now when we go to radio with some of our songs, there's already been a precedent for people to accept things like that. But we never want to be the kind of band that cranks out a string of Top 40 hits. We don't want to be the favorite

the new material. That's obviously the other main reason we did it—we wanted to get out there and play some of the new sonos.

HP: When you went on the road, how far along in the recording process were you?

MC: We had six songs done at that time, so about half the album was done. We had been in the studio for three weeks, and we knew that we'd have a long stretch in there once the tour was over, so it was a nice break for us.

HP: It seems that you've been taking a lot of "breaks" recently. You and Ben Shepherd released an album under the name of Hater last summer. How did that come about?

MC: On our last tour, we spent a lot of time with the guys in Monster Magnet, especially John McBain. When Ben and I heard that John had been kicked out of the band, we called him up and asked if he wanted to get together and work on some new music. We did that along with some of Ben's friends, went into the studio for three days, mixed for a week, and the Hater album was done. It was a real nice change of pace, and it made me

SOUNDGARDEN

Hit Parader: With the success of your last album, do you find yourself looking over your shoulder a little bit this time? Is there pressure to make this one bet-

WORK IN PROGRESS

really appreciate the intensity and focus of Soundgarden when I got back

HP: How did the other members of Soundgarden

"The songs on the new album are just a little off center—just like everything we do."

Matt Cameron: I know it sounds a little hard to believe, but we really never even think about that. It's really great that the last album was somewhat successful, but we haven't let that have any impact on the way we've approached this one at all. We really like where we are at the moment. We're just successful enough. We're not one of those huge bands, but we're not struggling either. That's real comfortable for us. I don't know if we'll ever get much bigger than we are right now because our songs tend to be a little weird.

HP: Weird in what way?

MC: I don't think you could ever term our music as "radio friendly." Even when we have a song like *Outshined* it was not your standard rock radio song. I think on this album we've got a few songs that could sound really good on the radio, but they're still far from anything you might expect to be there—they're just a little off-center just

BY ROB ANDREWS

group of all the kids who hang out in the malls in middle America. We've got nothing against those kids, but we never want to be *that* accepted.

HP: We know that Soundgarden went on the road right in the middle of the recording process for this album to tour with Neil Young. Why?

MC: Well, I guess there are two reasons. The main one is that we've always wanted to play with Neil Young. He likes our band, and we've always admired him. It was really a great bill. In the past, prior commitments had always prevented us from getting the tour together, but this time, we just decided it was too good an opportunity to pass up. Not only would we get the chance to play with him, the tour was the right length for us, 10 days, and it gave us a chance to test some of

view Ben and you going off to do your own project?

MC: They thought it was great. They understood what we were doing. It wasn't like we were stepping on anyone's toes. They knew that when the time came for us to be ready and in the studio, we'd be there.

HP: You'll be heading back on the road with Soundgarden shortly to support the new album. Might this be the tour where you venture into the big theaters and maybe even a few arenas as headliners?

MC: I don't know about any arenas, that's asking a lot. But we've been playing theaters as headliners for years now. That's just about the right size for us. The fans can see us, and we can see them. We don't want to play a place where it feels sterile. You've got to communicate with the crowd. That's what this band and this music is all about.



riss Oliva and Johnny Lee Middleton walk into a sports bar in their home town of Tampa, Florida, amid cheers and cries from the gathered throng of about 200 patrons. Unfortunately, the enthusiastic response is not for them-it's for a ballgame being broadcast on the giant size TV's that line the bar's walls. Their lack of recognition doesn't bother Criss or Johnny one bit-in fact they've kind of grown used to it during Savatage's 10-year tenure. They just grab a seat with their backs to the screen and turn their attentions to their two main loves-food and rock and roll.

The sports bar is a somewhat incongru-

This interview with Savatage was conducted only days before the tragic death of guitarist Criss Oliva. We send our condolences to his family and friends.

into the preproduction for Crown Of Thorns, mostly due to the fact that the band's long-time vocalist, Jon Oliva (Criss' brother) decided to amicably part from the band prior to their going into the studio. In fact, the parting was so amicable that Jon helped write some of the songs on Savatage's latest opus, as well as co-prodecade-old group.

"The situation with Jon was a long time coming," Criss said. "He was just going through a lot of different pressures, especially when he was on the road, and his health wasn't benefitting from it. He certainly still loves this band, and he's going to start working on a band of his own, Doctor Butcher, very soon. But at the time we needed to start recording our album, he wasn't really up to it. We had found Zachary more or less by chance, and right after the first rehearsal we did with him we knew he was the guy for us. We're not trying to have him replace Jon, that would be

SAVATA METAL MAGICIA impossible. All we have asked him to do

BY ANDY SECHER

ous place to talk to a heavy metal bandbut then incongruity has long been one of the defining words of the Savatage dictionary. After all, here's a band many people think of as a "thrash" propo-

nent whose true stock-in-trade is wellplanned, brilliantly executed rock presentations that owe more to the work of Queensrych and Rush than they do to, say, Overkill. But it is the fate of guitarist Oliva, bassist Middleton, new vocalist Zachary Stevens and even newer drummer Andy James to live in this world of misconception, a fact that has continued to follow the band in the wake of the release of their latest album, Crown Of Thorns.

"We know what we do," said Oliva as he attacked a plate of "extra hot" chicken wings, "And I think a lot of fans out there know what we do. But there is that kind of misunderstanding about us. Maybe it's the name, maybe it's due to some of the albums we've done earlier in our career-I don't know. Anyone who takes the time to listen to our albums realize rather quickly that we're not

just throwing together a few chords and going from there. A lot of thought and preparation goes into making albums like ours."

Even more preparation than usual went

ducing the disc and adding keyboards. Yet, to may fans Jon's booming voice was the key to the Sav attack, and without him many wondered if the band could maintain the musical quality they attainted on such

previous

Savatage: "People do have some misconceptions about us."

efforts as Hall Of The Mountain King and their 1991 rock opera Streets. With Stevens aboard, however, the band was able to quickly dispel those questions and prove that Crown Of Thorns represents the dawning of a new day for this was come in and add something new to Savatage—and that's just what he's done.

While Savatage continues to struggle to gain a major commercial foothold in America (though their latest album has proven to be their most successful ever). overseas the band are already major stars,

> able to sell out halls from London to Tokyo. While they're certainly grateful for their success in foreign markets, the boys would really welcome the same kind of attention back home-if. for no other reasons, than traveling around the good of U.S.A. is a lot easier than getting around Europe.

"Over there, we're packed in this tiny tour bus, and they don't have any air conditioning," Criss said. "We were there last at the start of summer, and believe me, it can get kind of funky in one of those busses after a few weekseven with all the windows open. You tour over there for awhile, and it just

makes you appreciate America that much more. We love the fans in Europe, but it's nice to be in a place where there's air conditioning and hot water whenever you want it. Believe me, after all this time, you begin to appreciate things like that more than ever."

32 HIT PARADER _

2,000 YEARS IN THE WAKING

SEPULTURA SERVICE ALD:

Sepuliura jear the New World Disorder to shreds on 'Ch

Annununununununun.

Featuring the war on all-fronts attack of Territory.

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ROADBONER

Richie Sambora Bon Jovi

Kiss Alive. My mother bought it for

Scotti Hill Skid Row

Kiss Alive. My aunt had Destroyer, and my parents were like, "No way. You can't have Kiss records." So I had to go to my grandmother's house and sneak into

my aunt's room and turn on her Kiss records. Probably the first record I ever had that I remember jamming to was, believe it or not, Rockin' Robin by the Jackson Five. I remember jamming to that 45 when I was tiny. But Kiss was the band that blew my mind. I wanted to be Peter Criss, he was my hero.

> **Anthony Corder** Tora Tora

John Sykes: His introduction to rock came through the Allman Brothers.

My dad got me three records because I decided I wanted to play guitar. I wanted to play guitar because these guys across the street were playing guitar. It was Cream's Disraeli Gears, The Doors and Jimi Hendrix Are You Experienced? | had a hi-fi and I used to face it out of the window so that my neighbors across the street in the garage could hear that I

was a rocker. I'd crank it loud so they could hear it and think I was cool.

Mark Kendall **Great White** PHOTO: JOE GIRON/PHOTOFEATURES

Smoke On The Water, the single. I got a Rod Stewart album, where he's wearing a straw hat. I don't remember the name of the record, but I can see the picture in my mind.

Vince Nell

his month, inquiring minds want to know, What was the first album you bought?

Rick Derringer's All American Boy. The drum riff to Rock And Roll Hootchie Koo was one of the first drum riffs I ever learned so it was a pretty pivotal part of my development.

Soundgarden

An Elton John album, I used to like Elton John for a long time, then I started playing guitar and I got into Kiss. Judas Priest, that was the one, they were a big influence for me. Def Leppard, the first album. I bought that when I first started playing guitar.

Tommy Skeoch Tesla

The first album I ever owned was the Allman Brothers' Eat A Peach. Somebody gave it to me. I was listening to things like Zeppelin, Deep Purple, Cream, Johnny Winter, all that stuff.

John Sykes **Blue Murder**

It might have been the Tommy album by The Who.

> Scott lan **Anthrax**

Kiss Alive II, when I was about eight or nine years old. Before that I listened to the albums my father had around the house, like the Beatles and Elvis Presley. As a young, young kid, when I started to dis-

cover rock and roll, I got into Kiss and Aerosmith and Led Zeppelin, Boston and Kansas.

> Jesse Harte ex-Southgang

Van Halen -it wasn't my first record, but it is one of the top five albums of all time. Eddie's guitar work is incredible.

> Jerry Cantrell Alice In Chains



Deep Purple's Made in Japan. They were

really popular back then. That was real rock

and roll. All the kids in school were listening

to Bobby Sherman, but all the cool kids

were listening to Deep Purple. So I got into

Deep Purple because I wanted to be a cool

kid. I'd play along to lan Paice, and let me

tell you, he's a rough one to play along with.

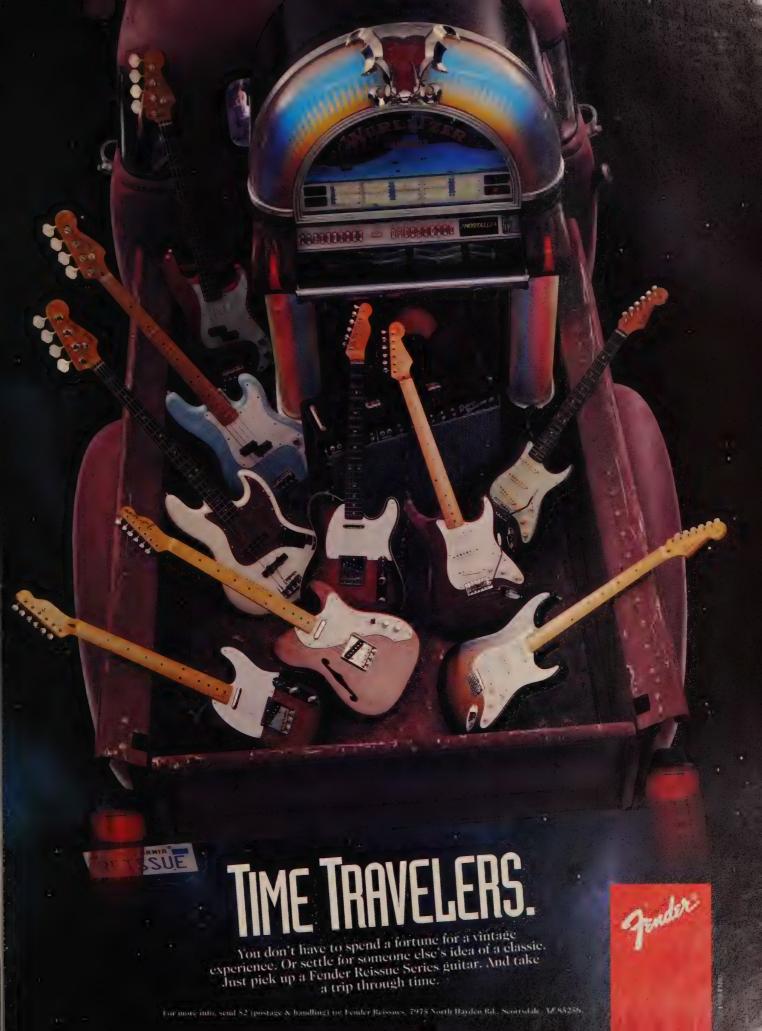
My next record was Johnny Winter, I really

anything. People thought I was out of my mind. I just thought Alice was the best.

Rikki Rockett Poison

It was a Crosby, Stills, Nash and Young record because I really liked their harmony work. I've always been a real acoustic guitar fan. I think it was called So Far.

> **Geoff Tate** Queensryche



* SHOOTING STARS *

DEATH

With a name like Death it's not hard to figure out what kind of music this band plays. But Death are more than just another death metal band—to many they are the ruling kings of that bizarre genre, with main man Chuck Schuldiner serving as kind of the patron saint of the form. Having been around from virtually the inception of the death metal genre (the band's first release was 1987's Scream Bloody Gore), today Death seems to be on the verge of something very big, with their latest release Individual Thought Patterns, threatening to bring Schuldiner's gut-wrenching musical vision to the metal masses like never before. With the entire death metal form getting a massive boost through major label acceptance, it looks like Death's day may finally be dawning.

"Yeah, it seems that more people are listening to this kind of music," Schuldiner said. "But I really don't want to compare Death to any other band. We're not part of any 'movement' or

'genre'—we're Death... a breed apart."

Over the years, on such albums as Leprosy, Spiritual Healing and Human, Schuldiner and an ever-changing cast of supporting characters have created some of the most riveting, shocking and rocking music the metal world has ever heard. Now, with Individual Thought Patterns, Schuldiner has assembled what may well be Death's strongest lineup ever, featuring former King Diamond guitarist Andy LaRocque, ex-Sadus bassist Steve DiGiorgio and former Dark Angel drummer Gene Hoglan. Together this unit has constructed tales of terror like Overactive Imagination and Trapped In A Corner that promise to take both Death and death metal to new heights.

"Working with someone like Andy is incredible," Schuldiner said. "I had always admired his work with King Diamond, and I knew that if I ever had the chance to work with him we could create some amazing music. Having the other guys in the band made the whole experience of recording this album even more incredible. It was like a hand-picked group of the best musi-

cians in the world."





BLACKFISH

Hailing from the rock-crazed shores of Fort Meyers, Florida, the four guys who comprise Blackfish seem to have ingested every musical lick of the last 20 years before spitting 'em up on their self-titled debut disc. Everything from Van Halen and Bad Company to Cheap Trick and the Cars can be heard as the band shifts gears from hard rock to power pop to heavy metal. But make no mistake about it, when vocalist Steve Ballard, guitarist Mike Mahaffey, bassist Chris Reublin and drummer Andrew Howard start crankin' it up, you forget about their influences and

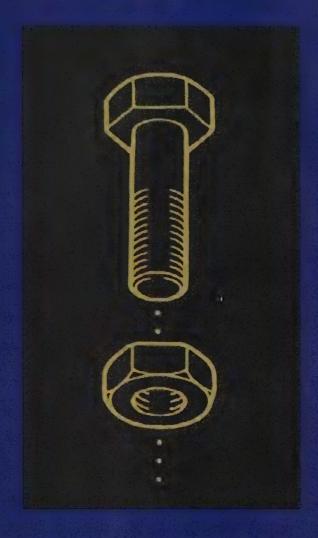
start concentrating on Blackfish's own infectious

sound

"I always listened to the radio when I was a kid," Ballard explained. "And the stuff I always loved were the bands that had a sense of melody, but that were still rock bands. We've picked up quite a bit in this band, especially the hard-working guitars and the melody. We've got a lot of hooks and a real love for a vintage sound. And we're not into having an attitude. All we want to do is have a good time."

Formed in 1987 when the band members were all high school buddies, Blackfish hit the southern tour trail, establishing a big local following—as well as a repertoire of over 50 songs. In 1992, a label exec caught one of their live shows and signed them on the spot. Within weeks they were in upstate New York recording songs like Sugar Shack and I Wanna Know for the debut disc.

"It all came together real fast," Ballard said. "But we had been playing those songs for so long we were ready! We recorded them just like we play 'em on stage. We've always believed music like this has to have a raw, live feel to it. We just bashed out these songs then added a few dubs on top of that. We wanted to get that energy that has always made rock and roll so exciting to us."



COUNTERPARTS

LOOK FOR ANOTHER MARATHON TOUR COMING YOUR WAY SOON

t's not easy being Metallica. Sure, there are at least three zillion young musicians reading this right now who would trade their eyeteeth (along with sundry other parts of their anatomy) for the slightest chance of enjoying the fame, fortune and reputation earned by James Hetfield, Lars Ulrich, Kirk Hammett and Jason Newsted. But that still doesn't make the job at hand any easier for the guys directly involved with making the day-to-day decisions that keep Metallica running like a well-oiled machine. The latest question to be answered by this hard rocking brain trust has been whether or not to release a live album chronicling the exploits of the Metallimen

fully in time for the lucrative Christmas holiday season. For their part, the band members remained somewhat uncommitted, going back and forth about the advisability of releasing the live tapes. They knew they were good, but what, they wondered, did they add to Metallica's ever-growing musical legacy?

"You've got to be extra sure that the fans never perceive anything you do as taking advantage of them," Ulrich said. "That's something we've always been real aware of. You don't want to give them anything that's not really interesting ferent. That goes all the way back to the beginning of this band. I think it's safe to say that just about everything we've ever done has been done with the fans in mind."

One of the reasons that Metallica was finally convinced to release an "official" live album was that a continuing flood of pirated "bootleg" live discs had been making the rounds among the band's fans. Much like the Greatful Dead's following, Metallica's metal-

during their

BY R. J. MERKLE

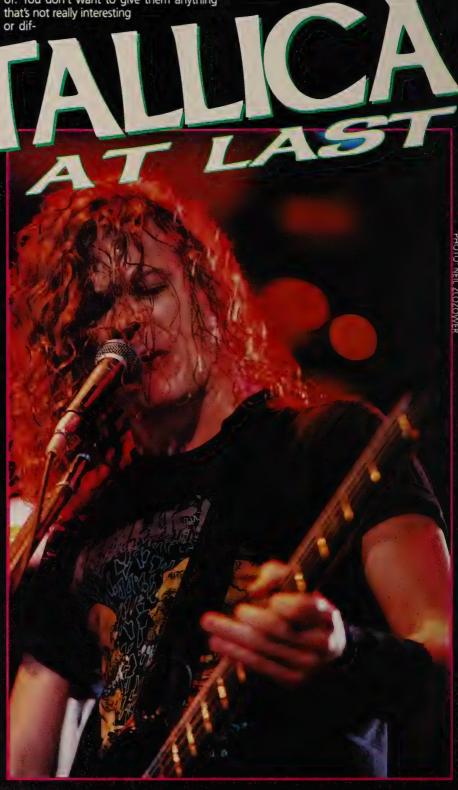
historic Wherever I May Roam world tour. There was never a doubt as to whether the material was good enough. Hey, get serious—this is Metallica we're talkin' about. And there was never a serious question as to whether the band's loyal legion of fans would warm up to the live collection. Everyone knew they would. The question that kept being asked over and over again was a simple one: "Do we want to release a live album at this point in our career?"

"We always want what we do to be kind of special," Hammett stated. "Whenever

Jason Newsted: He and Kirk Hammett have been doing some special blues shows around the country.

we've done an album, a tour, a video, whatever, I think that was something that has been in the back of our minds. When it came to a live album, that was the same question. Was there really a special reason to do it?"

Evidently, after much consternation the answer proved to be yes. According to sources on-the-scene, the talk often got somewhat heated between the band members, their management and their record label regarding the live disc's appearance. While management was initially against the idea, citing the relative lack of success enjoyed by a plethora of recent in-concert collections by hard rock bands, Metallica's record label was obviously excited by the notion of having a new group effort hope-



JAMES HETFIELD

mad maniacs would gather together to trade their tapes as well as discuss plans to make new ones. A recent trip to a collector-oriented record store in downtown New York revealed no less than 30 different Metallica bootleg live albums—some even pressed in impressive CD configurations.

"Some of those albums are real good, others really suck," one noted Metallica bootleg collector noted. "You really take a chance when you're buying them from somebody you don't know. Sometimes they'll take the same concert tape and just put on a different cover and then sell it for a lot of money. That's why I try and stick to

"When it came time to consider a live album we asked ourselves, 'was there really a reason to do it?"

it. As Ulrich said, Metallica has always been a band for the people, by the people and of the people, and if someone is getting ripped off in Metallica's good name, maybe something has to be done. While it seems in that controlled environment, leaving perhaps only the original audience reaction once their work is done. In Metallica's case, however, what you hear is what you get.

"We've never been ashamed of presenting ourselves just as we are," Ulrich said. "If there are a few problems there, that's the way it is. We've always been more concerned with the energy we present than with a note-perfect performance, though I've got to admit that by the end of the last tour things sounded pretty good."

So get ready you metalheads out there, some new, live Metallica is probably on its way to you. But unfortunately, it might be



PHOTO NEIL ZLOZOWER

trading with people I know. I'll get them some tapes and they'll trade new things to me. I don't think the band minds. That was one of the reasons they let people into the pit with their video cameras. A lot of the albums that are out now are taken from the sound portion of those tapes."

Whether the band condemns or condones such "illegal" activity is unknown, though one would believe that Metallica has more interesting and important things to worry about than who's listening to their bootleg tapes. But if, in fact, inferior quality tapes are out there that are selling for top dollar, it's a safe bet that someone within the band's organization is concerned about unlikely that Metallica's true die-hard supporters would stop collecting their bootleg tapes and albums just because an "official" live album was released, perhaps the band feels it is their best answer to such a problem.

"I've heard some of those tapes," Ulrich said. "Some are okay—some are a little embarrassing. The sound quality isn't very good."

Unlike most (if not all) other rock acts, Metallica has turned their back on the practice of "sweetening" the sound of their inconcert tapes. That exercise finds a band returning to the recording studio and in some cases virtually recreating their concert the last we hear from these Rock Gods for quite a while. After nearly two straight years on the road, the last thing the boys even want to think about is going back into the studio for one of their typically long recording sessions. At the moment it looks like 1994 is going to be a slow year on the Metallica front. But as Ulrich promises, when the band does decide to return, it will be with their customary flourish.

"I think we're learning more about recording each time we make an album," he said. "And because of that each album gets better and better. I know we're looking forward to seeing where this band goes next, and I hope the fans are as well."

CASH BACK

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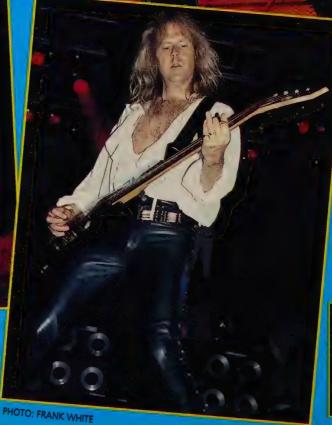
AEROSMITH

ut of the blackness comes the rasp of an electric guitar. Then the house lights kick in and Steven Tyler begins doing his unique "war dance" across the concert stage. Another Aerosmith show has begun. For the next two hours the audience will be rocked, rolled and cajoled by these Boston Bad Boys—and they'll love every second of it. There's no doubt about it; nobody puts on a rock and roll show like Aerosmith—they're at their best live on stage.

> Joe Perry: "If someone doesn't want to have a good time, we don't want 'em at our show."

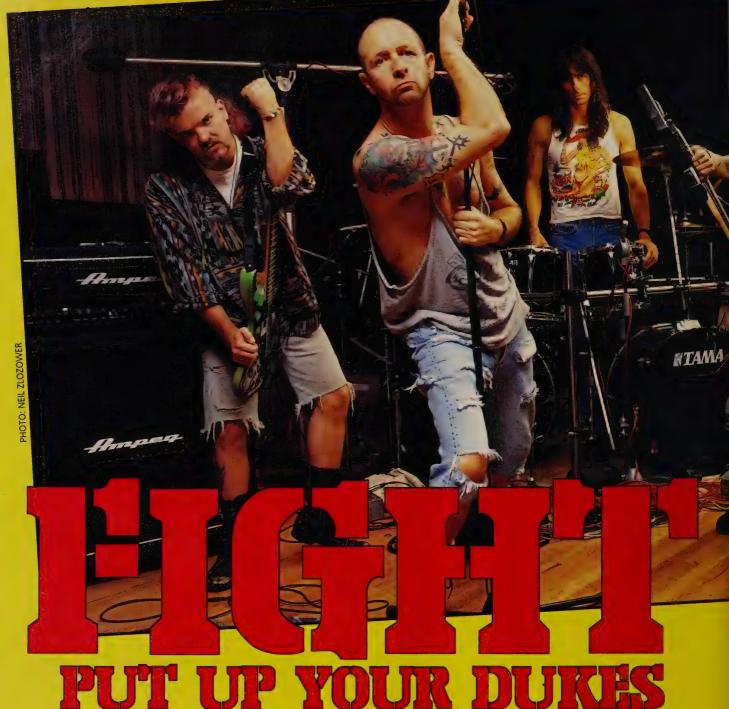


Tom Hamilton: "We feel totally at home when we're together on stage."



Brad Whitford: "It's just a party on stage for us.





"I want to be part of metal's cutting edge again. I couldn't do that with Judas Priest."

BY WINSTON CUMMINGS

ob Halford won't come right out and admit it, but the former Judas Priest frontman feels like he's got something to prove. What, you may ask, could a guy who's seen and done virtually everything that metal has to offer during his 20 year career with the Priest Beast feel he has to prove? The answer is simple. With his new band, Fight, Halford feels the need to show that he is once again a relevant rock and roll animal, not some dated relic from metal's equivalent of the Jurassic Period. While he won't come out and say a negative word about his long and often glorious association with Priest, he knows that it's time to turn the page on his career and kick his music back into high gear. Recently we traveled out to Phoenix, Arizona to meet up with Halford and his new group of metal henchmen to discuss what it's like getting back on the fast track.



success that Judas Priest enjoyed. I've been based in America for a long time now, and I've come to realize that this is where the cutting edge of metal is. I want to be part of that cutting edge. Quite frankly, I don't know if I could be there with Judas Priest. I am understandably proud of what that band accomplished over the years, but the sheer amount of success we hadand the audience expectations because of that success—naturally tend to limit the amount of experimentation you can do. We had to live up to certain almost preordained musical ideals. and that became hard for me to deal with.

HP: There's been much talk over the last year or so about the supposedly indelicate way in which, you left Priest—supposedly informing them by letter. Why did you, after such a long

and successful partnership, decide to handle your break in such a manner?

RH: That whole situation has been blown out of proportion. The fact is that the band members were spread out all over the place when I made my decision. I was advised as to the best way to contact them. But I don't like the fact that's it's been made out to seem like I haven't even spoken to them. That's not true.

HP: It seems that Fight's goal is to push the limits in a way Priest hadn't done in years. Do you think your long-time fans will accept that?

RH: I don't know how the fans are feeling towards me at the moment. I can understand if there is a little bitterness over the fact that I left Priest. I know how loyal the band's fans have been over the years. But I hope they also understand that I'm moving on to a very exciting new venture, something I hope that they share with me. In addi-

tion, I believe there is a new generation of metal fans out there, especially in America, who never even saw Priest in their prime. They're into a new group of bands, and I hope Fight will fit right in with those groups.

HP: How did you hook up with the players who are in the band?

RH: I think many who are reading this now are aware that I have my own management company that is geared towards providing a lot of young metal musicians the opportunity to be heard. That company was able to serve as a focal point for

Fight: "There's a new generation of metal fans—and that is, hopefully, Fight's audience."

all the tapes that

came in. I was able to go through them, listen for what I was looking for then try to contact certain people. I also met some of the musicians through mutual friends. It all came together very naturally.

HP: How are you going to handle the crowd's expectations to hear you perform certain Priest songs when you're in concert with Fight?

RH: This is a new band, not a new version of Judas Priest. I appreciate that I am associated with many Priest songs, and I am aware that the fans would like to hear some of them. I don't know how many of them would fit in with the music we're playing now. If I really wanted to be singing Priest songs now, I'd still be a part of that band.

HP: After playing in arenas for so many years with Priest, how do you view the probability that you'll be relegated to much smaller venues with Fight?

RH: I'm quite looking forward to the chance to see everyone in the places we play. When you're in those arenas, you really don't have the chance to make eye contact and really see how the fans are reacting to the music. In clubs you can do that. Eventually, I would hope, there will be a chance for Fight to play those big arenas as we'll. But for the moment, I'm very content to play wherever we can. I don't want this band to be handed anything because of what I may have done in the past. I want to earn it.

Hit Parader: The obvious place to start is by asking why you felt the need to leave Priest at this particular time.

Rob Halford: I'm something of a workaholic. Music has been my life for as long as I can remember, and I just don't feel that the members of Judas Priest shared my enthusiasm for recording and touring—at least not to the degree that I wished to take it. I've always been the type who can complete a year-long world tour, take a week off and then want to start all over again. That wasn't true for the rest of the band. Ken (K.K. Downing) and Glenn (Tipton) seemed to want to take things at a slower pace. That just wasn't for me.

HP: What does a band like Fight provide you that Priest did not?

RH: At this time they provide me with a group of young, talented, hungry musicians who have yet to taste the kind of

HIBRS RIEST

've always wanted to express myself individually in a musical format," declared Rob Halford, in explaining why he decided to leave Judas Priest. "Obviously people know of Judas Priest, as myself, Ken and Glenn. What you get there are three opposing, yet agreeing ideas coming together as Judas Priest music. My

DAZED

chance for me to step out from my team and show myself in a slightly different light."

Question is, will Rob Halford come back to Judas Priest or not? Ever since he headed out to do a solo project the rumors have been flying back and forth as to whether Rob ever again will join K.K. Downing, Glenn Tipton, Ian Hill and whoever ends up as the Priest drummer (now that Scott Travis has joined Fight) in turbo-charged metal. The answer now seems clear.

"We don't want him back; we're not able to work with Rob," insists K.K. "He's been very unbusinesslike, very unethical and very unbrotherly. We've been a family for many years and fought many battles, won many wars. The last thing we wanted was for Rob Halford to leave the band.

"It's very sad the way it all happened," K.K. continues. "Rob announced that he left the band and he never even talked to us about it. I read it in a magazine.

Then he realized he was not going to take the Priest fans with him after he broke the band up. When he realized that he upset all the fans, he did a backstep and announced that he rejoined the band."

Rob had nothing to do with the compilation of Judas Priest's long-awaited Masterworks collection. The video and CD sets, which features the band's greatest works of the last twenty years, was basically the baby of Glenn and K.K.

"The last thing we wanted to do was lose an incredible vocalist like Rob,

Glenn

Tipton:

Already

at work

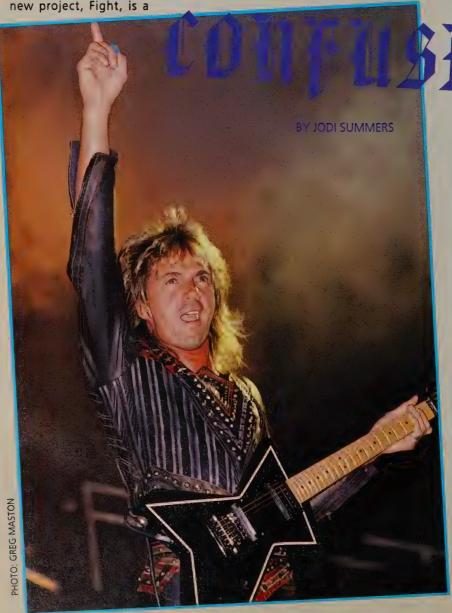
on new

material.

because he is the voice of the band. We are the sound of the band, we are the music of the band, but Rob was the voice," explains K.K. "We didn't want to put this 20th anniversary project together on our own. Having the band split up is not conducive to record sales."

A lot of the disintegration of Judas Priest had to do with the precedent-setting lawsuit. In one of the most unheard of "I gave my soul

for rock and roll" lawsuits ever, it was claimed that the "masked lyrics" in the song Better By You, Better Than Me urged 18-year-old Jay Vance and 20-year-old Raymond Belknap to "do it" and blow their heads off on December 23rd, 1985. The mothers of the boys sued Judas Priest and their record company, CBS, for \$6.2 million, claiming "suggestive lyrics combined with the continuous beat and rhythmic nonchanging intonation of the music combined to induce, encourage, aid, abet



"We don't want Rob back, we're not able to work with him."

and otherwise mesmerize plaintiff into believing the answer to life was death."

Yeah right, it was the heavy metal riffs

of Judas Priest that got Jay Vance and Raymond Belknap criminal records and made them high school dropouts and excess junkies. It was the album Stained Class that engrained the concept that life sucked. It was the supposed backward masking of Rob Halford's piercing vocals that made the Reno, Nevada natives run out and buy a sawed-off shotgun, and blow their heads off. Yeah right.

"The trial shook us up. It was something we never expected could happen to us," shares

Glenn.

Anybody who knows anything about the personalities that make up Judas Priest is aware that Rob. Glenn, K.K. and Ian (Rob's brother-in-law Dave Holland was the drummer at the time) are upstanding individuals with an extreme affection and concern for the well-being of their fans. Yet, these women in Nevada were suing the band for the reason that they needed somebody to blame for the death and mutilation of their children, and they saw the chance to pick up a cool few million.

The lawsuit dragged on for four years, everyday it was on the minds of the Priests. It was like walking around with a hundred pound weight on their backs. In the autumn of 1990, the verdict came down, and justice prevailed. Judas Priest were acquitted on all charges.

Sure they won, but it took a tremendous toll on the band.

"The court case thing was just a living nightmare," confirms K.K. "They called us names and told lies; anything just to ridicule us. We were glad when we won, it was all very unfair and it felt great when it was over. But the satisfaction was not there because we couldn't ridicule them or hurt them enough. We weren't satisfied because we weren't able to push back. When somebody keeps pushing you and prodding you and poking you, it's great when they stop, but the satisfaction that you really want is to push back, because you feel like

having the last say. We couldn't even countersue because they had nothing to sue for.

"The court case should never have been allowed to go as far as it did," powerful, very explosive interpretation, particularly on stage. I'm at my happiest when I'm doubled over the microphone, screaming my lungs out and really giving a primal connection there. That's how it's going to come out."



"We couldn't even prosecute for loss of earnings. We had to put the **Painkiller** album and tour back, it cost us money to actually be there."

When it was all over, the Priest fretmen had bonded tighter than before, but Rob basically just wanted to forget the whole nightmare and go on to something else. The leather-lunged frontman had angst that needed to be released, which led directly to the formation of Fight. "It's very brutal, more radical, very hardcore," is how Rob explains the music. "You know me from performance, it's a very

"Rob felt a need to do something different. It's perfectly understandable, after a band's been

together twenty years, it's nice to do your own thing if and when you're feeling ready," K.K. admits. "But Judas Priest will continue on," he firmly concludes. "Now that the 20th anniversary package is out, we're turning our energies toward finding a new vocalist. One who can sing all our old material as well as Rob and help us forge ahead for the next twenty years."

vocalist."

lice In Chains' Jerry Cantrell stood patiently by the backstage entrance casually chatting and signing autographs for some of the fans who recognized him. Every minute or so someone would stop, shove a T-shirt, picture or piece of paper under the guitarist's nose and and ask him to scribble his name. Occasionally the delighted fans would muster up enough courage to actually converse with Cantrell, asking how the Lollapalooza tour was going, when the band's third album would be coming out, or most often, "Hey, man, how's Layne doin'?" At first the questions regarding the rumored health problems of A.I.C. vocalist Layne Staley were answered politely, most often with a "he's doin' fine." But then a look of annoyance began to cross Cantrell's face. It seemed as if things had gotten a little out of hand. What had started out as a serious, but seemingly controlled problem which had forced the band to cancel the remaining dates on their own U.S. tour last spring had become a favorite

subject on the rock and roll rumor mill. "We did have to cancel about six shows—the very last week of our tour," he

said. "But then the rumors started. There was a problem with Layne, we're not denying that. It's something we've been aware of for a while and steps have been taken to make sure we don't let the fans down again. But some of the things I read were way off base. That happens all the time in this business. But what's the point in talking about it? That accomplishes nothing. Let's talk about good stuff instead."

Indeed there has been a great deal of "good stuff" to discuss in terms of Alice In Chains. Despite the problems caused by Staley's unpredictable on and off stage behavior, the band has enjoyed a

series of world wide successes that has now placed them among rock's elite. The combined sales for their two albums, Facelift and Dirt, have now passed the two million level and their world tours have showcased both the band's hardhitting music and their special stage persona. It all culminated in the "headlining" slot at this year's Lollapalooza festival-though Cantrell is quick to dismiss the notion that the show was structured around his band in any way, shape or

"WHAT'S THE POINT OF TALKING ABOUT BAD THINGS? LET'S TALK ABOUT THE **GOOD STUFF** INSTEAD."

"From the first day I told people that it was Primus, and not us, who were the headliners," he said. "They had the big hit album, they had the rep, and they had the best slot in the bill. That was all fine with us—that's the way we wanted it—even though we had no real say in the matter. Lollapalooza was a really great experience for us because it was a chance to meet and hang out with a lot of other musicians and see a lot of interesting things. Sometimes when you're on tour with perhaps one other band, you tend to deal with the same things and the same people all the time. At Lollapalooza there were always new things to do and new people to meet."

One of the benefits of dealing with a variety of other bands was that it helped Alice In Chains further break away from the "Seattle Scene" mentality that has followed the band with the tenacity of a pit bull. While the group members have never disavowed their Northwestern roots, or their love for Seattle, they've long ago grown tired of the endless comparisons to other scene members like Nirvana, Pearl Jam and Soundgarden. After four years, two albums and three successful tours, Cantrell, for one, feels the time has cer-

tainly arrived for the media as well as the fans to start treating Alice In Chains as a unique single entity rather than as some off-shoot of the Seattle music organism.

"That's grown soooo tired," he said. "I know the guys in the other bands feel the same way. I think it's the media that started the whole thing and they're the ones who are keeping it going. I mean it may have been interesting to note in the beginning that Seattle was having a really good music scene, and that a lot of different bands were getting the opportunity to get signed. But after a year or so, wasn't it old news? By now our goal is to just continue to establish our own identity. We're still friendly with a lot of the guys from back home who are in other bands, but that doesn't mean that musically we'd like to distance ourselves from everyone else. We dig what they're

doing, but we just want to be judged on our own merit.'

While their was much meritorious music on Dirt, especially the band's quasi-hit Rooster, some fans were a little surprised by the album's continually dark, almost sinister, attitude. While the band's debut effort was far from a laugh fest, with such MTV favorites

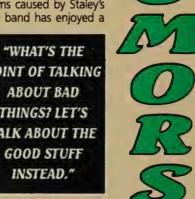
as Man In The Box springing instantly to mind as a major "downer," it seemed in general to have a more up-beat, accessible feel than their second work. Perhaps the fact that original bassist Mike Starr

was causing some problems within the band at the time (he was replaced by ex-Ozzy Osbourne bass beater Mike Inez just after Dirt's release) was the reason for this gloomy turn, or perhaps it was Staley's growing personal problems.

But such a pattern causes one to inquire where the band's musical direction might be going. After all, some of the music on their last album was half a hair away from qualifying as death rock.

"Our music just reflects what's around us and what's going on in our lives," Cantrell said. "It's really hard for me to talk about what the next album will be like. We've done some writing, but Layne is also writing more this time, so we really haven't gotten into talking about material yet. But I don't think you can take the first two albums and then judge where the next one is going. I think we'll surprise ourselves and the fans too.

Surprising everyone seems to be high on the list for Alice In Chains. While they've already established the fact that they're going to live their lives by their own rules—and the consequences be damned—they also seem to need a certain degree of audience acceptance. Cantrell, Staley and the boys know that the successes they've enjoyed over the last few years have certainly



BY RICK MARTIN

given Alice In Chains a major structural foundation for the futurebut there are no guarantees. To continue along their successful path, the band knows they're going to have to work harder than everand be totally focused on the task at hand.

"We're not the kind of guys who are gonna get caught up in the whole 'rock star' thing," Cantrell said. "We'd be living the same way if we were back home or on the road. You do have to live a little differently when the people around you keep you busy 25 hours a day. it does wear you down, but we can handle it. To tell you the truth, I think we can handle everything."

LAYNE STALEY

t has been said that all that can be expected of life is the unexpected. If that is true, then 1993 was a very "normal" year for rock and roll, for rarely in the form's long and glorious

history have more unpredicted and unexpected twists and turns taken place. In many ways, the last 12 months have represented a transitional time for hard rock, as conventorch of hard rock supremacy had been passed from the L.A. rockers of the mid-to-late '80s to a new generation of groups who seemed to walk to the beat of their own drummer, both figuratively and literally.

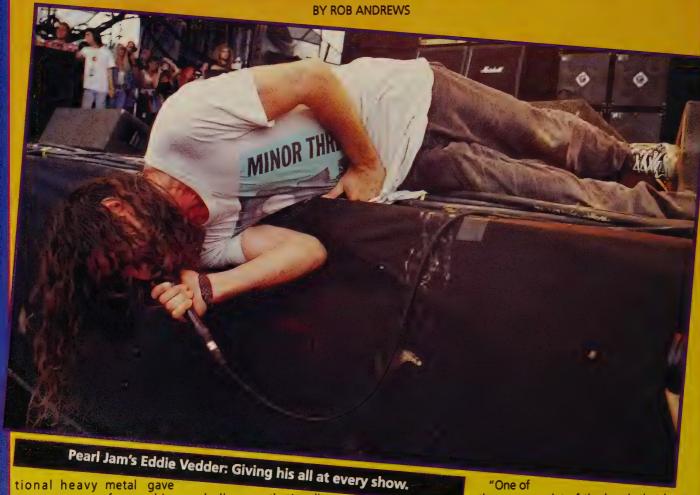
"It's great that there are new acts coming along that have something to

To some, it seemed that many of the emerging acts of 1993 went out of their way to purposely thumb their noses at what they viewed as the "commercial metal" masters of only a few years earlier. While such past sales champions as Warrant, Poison, Trixter, Slaughter and even Bon Jovi struggled to match past glories, upstarts like Jackyl emerged from Atlanta, chainsaw in hand, while the Stone Temple Pilots roared out of San Diego with a rugged sound and a politically correct lyrical stance to set the rock world on its ear. Though some incorrectly lumped STP alongside such Seattle

rockers as Pearl Jam and Soundgarden as 'grunge" rockers, it quickly became appar-

> ent that a one-word sobriquet would hardly suffice to cover any of these

SPECIAL HIT PARADE REPORT



tional heavy metal gave way to a more far reaching and allencompassing, sub-genre that some have taken to calling Hard Music. Surely the development of such bands as Stone Temple Pilots, Pearl Jam and Alice In Chains as well as the broader acceptance of such veteran acts as Primus and Soundgarden signalled that the

say that's a lit-

tle more substantial than what might have been listened to a few years back," Pearl Jam's Jeff Ament said. "But that isn't to say that a lot of more established bands aren't still relevant. It's just that things change—and that's good."

"One of

the reasons a lot of the bands that have emerged in recent years probably will hang around for a long time is because there's a lot of diversity in the music," STP's vocalist Weiland stated. "Anyone who thinks that they know what we're going to do next is wrong; not only don't they know, but we don't

Mercyful Fate—In The Shadows (Metal Blade) 461-087

Judas Priest-Metal Works '73-'93 (Columbia) 459-412/399-410

Winger-Pull (Atlantic)

Coverdale/Page (Geffen) 457•986 Primus—Pork Soda 457-192

(Interscope) Iron Maiden—The Number Of The Be 410-571 (Capitol)

Iron Maiden-Killers 410-555



The Dark (Epic) 450-841 Iron Maiden—Piece Of Mind (Capitol) 334•201 Iron Malger ... Live One (Capitol) 457•754 -A Real

STONE MLOTS

Stone Temple Pilots— Core (Atlantic) 453•043

428-128

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-Season In The

Slayer—Seas Abyss (Def American) 462-234

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Ozzy Osbourne No More Tears (Epic/

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Anacrusis—Screams And Whispers (Metal Blade) 463-97

Deep Purple—The Battle Rages On 463•588

Morbid Angel— Covenant (Giant) = 153-130

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Trouble Manic Frustration (Def American)

Slayer-South Of

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Bulletboys—Za-Za (Warner Bros.) 461•129 Kix-Kix Live

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460-097

These Years (Epic)

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yer—Sour-aven (Def American) 452-242

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Mötley Crüe Decade Of Decadence '81-'91 (Elektra) 429-31 429-316

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Here, Right Now (Warner Bros.) Pearl Jam-Ten (Epic/ Associated)

Temple Of The Dog (A&M) 442•780 Guns N' Roses—Use Your Illusion I (Geffen)

Nirvana-Nevermind

Guns N' Roses—Use Your Illusion II (Geffen) 442+038

Faith No More Angel Dust (Reprise/Slash) 3

Broken (Interscope) 448•548 Blind Melon (Capitol) 447+995

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Nine Inch Nails

City (Capitol) Best Of White Lion (Atlantic) 446•278

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(Palydor) 455•485

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(MCA)

Island)

(Island)

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Connected (Gee Stre

Sting-Ten Summoner's Tales (A&M) 454•561

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Of Aggression (Def
American) [3]
462-218/392-217 Of Joe Cocker (Capitol)

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(Wamer Bros.) 417*sac
(Wamer Bros.) 4 Gin Blossoms—New Miserable Experience (A&M) 463*737 (Geffen) 405*308

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429-282 Prong Prove You Wrong (Epic) 428-714

Guns N' Roses-Lies (Geffen) Skid Row-Slave To The Grind (Atlantic) AC/DC—Highway To Hell (Atlantic) ☐ 297-788 Circus Of Power-Magic & Madness (Columbia) 45 Rainbow—Straight Between The Eyes (Mercury) 425+983 Ratt—Ra (Atlantic) -GN' R -Ratt & Roll 8191 rom Hell (ATCO) [3 410•332 427-799 376-087 453-878 Overkill-Horrorscope lice Cooper's Grt. Motorhead-No (Atlantic/Megaford Suicidal Tendencies Winger (Atlantic) Juju Hits (Warner Bros.) 291-476 374-652 Hounds (Geffen) 427-401 (Roadrunner) **420-810** Remorse (Roadru L.A. Guns (Vertigo) 425-569 450-254 ution (Epic) (3 409-714 417-097 Ozzy Osbourne No Rest For The Wicked Kingdom Come Slik Toxik—Doin' The Nasty (Capitol) 3 436•253 Black Sabbath (Warner Bros.) 221•705 Alice Cooper—Trash (Epic) 382-366 423-707 Rest Fo (Epic) (Polydor) Yngwie Malmsteen's Scorpions—Crazy World (Mercury)423•608 -Flesh & Blood Testament—The New Masters Of Reality Poison—Open Up & Say...Ahh! (Capitol/ Rising Force (Polydor) 426-049 Order (Atlantic/Me (Capitol/Enigma) Galactic Cowboys Space In Your Face Rage Against The Machine (Epic/ Associated) 451•138 Sufferbus (Chrys 408-963 373-175 Enigma) 368-688 Scorpions—Best Of Yngwie Malmsteen Marching Out (DGC) Savatage—Hall Of The Mountain King (Atlantic) 361-501 454-959 Jane's Addiction— Ritual De Lo Habitual (Warner Bros.) 407•098 rs 'N' Ballads King Diamond— "Them" (Roadrace (Mercury) 423-590 426+023 (Polydor) Annihilator-Never 373-159 E Rainbow-Long Live Cinderella-Night Songs (Mercury)
423*434 Neverland (Road) Winger—In The Heart Of The Young (Atlantic) Great White-Once Rock 'N' Roll 417-170 Living Colour-Vivid 425-967 370-833 Bitten (Capitol) 358-994 (Polydor) Rush—2112 (Mercury) 424•911 (Polydor) Obituary—Cause Of Death (Roadrunner) 417•113 Cinderella Heartbreak Cinderena Station (Mercury) 423-426 Slaughter—Stick It To Ya (Chrysalis) 404-830 (Interscope) 449-694 Metal Church (Elektra) (Casablanca) 424-820 416-289 Prong Beg To Differ Guns N' Roses— Appetite For Destri Bon Jovi-Slippery When Wet (Mercury 404-699 Metal Church—Human Factor (Epic) 416-271 Appetite For D (Geffen) -Hotter Than Hel Black Sabbath—We Sold Our Soul For Rock 'N' Roll (Warner Bros.) 423:392 424-812 Mötley Crüe—Girls, Girls, Girls (Elektra) ☐ 355-990 (Casablanca) Destroyer 423•723 Kiss—Revenge Firehouse (Epic) 414-318 441-436 (Mercury) (Casablanca) 404-632/394-635 Megadeth—Peace Sells...But Who's Buying (Capitol) 351•346 Kiss-Alive Red Hot Chili Peppers —Mother's Milk (EMI) 389-205 Alice In Chains—Face-lift (Columbia) 414-292 423•715/393•710 423-731 (Mercury) King's X-Faith Hope Love (Atlantic/Mega-Damn The Machine Red Hot Chili Peppers
—What Hits? (EMI) Feelgood (Elektra) 387-914 413-039 Dio-The Last In Line Testament—Souls Of Black (Atlantic/Mega-—The (Warner Bros.) 328-955 Extreme III Sides Every Story (A&M) es To Ratt—Out Of The Cellar (Atlantic) 325-738 Real Thing (Reprise force) 412-973 Slash) 387-399 447-540 Ugly Kid Joe Judas Priest-Stained idas Priesi lass (Columbia) 412-817 Whitesnake—Slip Of The Tongue (Geffen) Mötley Crüe—Too Fast For Love (Elektra) 387-027 America's Lea (Mercury) Mr. Big (Atlantic) 382-812 324-749 445-379 Screaming Trees
Sweet Oblivion (Epic)
445-312 Megadeth-Rust In Mötley Crüe—Sh The Devil (Elektra ce (Capitol) 412-148 -Shout At Warrant—Cherry Pie (Columbia) 411•389 **Great White** Shy (Capitol) Gruntruck—Push (Roadrunner) 450•981 Judas Priest—Pa Judas Priest-Kiss—Alive III Warrant-Dirty Rotten Screaming For Vengeance (Colu (Mercury) killer (Columbia)411-116 459=636 Filthy Stinking Rich (Columbia) 379-644 Season To Risk (Red Scorpions Love At First Sting (Mercury) Van Halen-For Nirvana-Incesticid 316-788 453-340 Skid Row (Atlantic Ozzy Osbourne 424-549 Knowledge (Warn Warrant—Dog Eat Dog (Columbia) 444-091 AC/DC Of A Madma Diary (Jet) 420-273 Edge (ATCO) Scorpions—Blacko (Mercury) 424 410-662 Tesla—The Great Radio Controversy (Geffen) 37 312-017 Ozzy Osbourne
Blizzard Of Ozz
309-120 Mr. Big Lean Into Vince Neil—Exposed (Warner Bros.) 457•143 Tesla—Psychotic Supper (Geffen)442•178 (Atlantic) 377-986 Fear Factory—Soul Of A New Machine W.A.S.P.—Headless Children (Capitol) E 378-568 Steelheart **PLUS A CHANCE TO GET EVEN** Porno For Pyros White Zombie—La Sexorcisto (Geffen) (Roadrunner) 450-767 (Warner Bros.) 3 456-970 Black Sabbath--Hea-**MORE MUSIC-FREE!** ven & Hell (Warn Bros.) L.A. Guns—Hollywood Sepultura—Beneath The Remains L.A. Guns (Polydor) Vampires (Polydor) 424-697 442-079 303.776 (Roadrunner) 417-188 © 1994, The Columbia House Company Selections with two numbers count as two selections—write each number in a separate box. Contains explicit lyrics which may be objectionable to some members. COLUMBIA HOUSE, 1400 N. Fruitridge Ave., Rush me these P.O. Box 1130, Terre Haute, IN 47811-1130 HERE IS HOW TO GET 8 CDS FOR 1¢. Just mail the coupon with check or money order for \$1.86 (that's 1¢ for your eight CDs, plus \$1.85 for shipping and handling).
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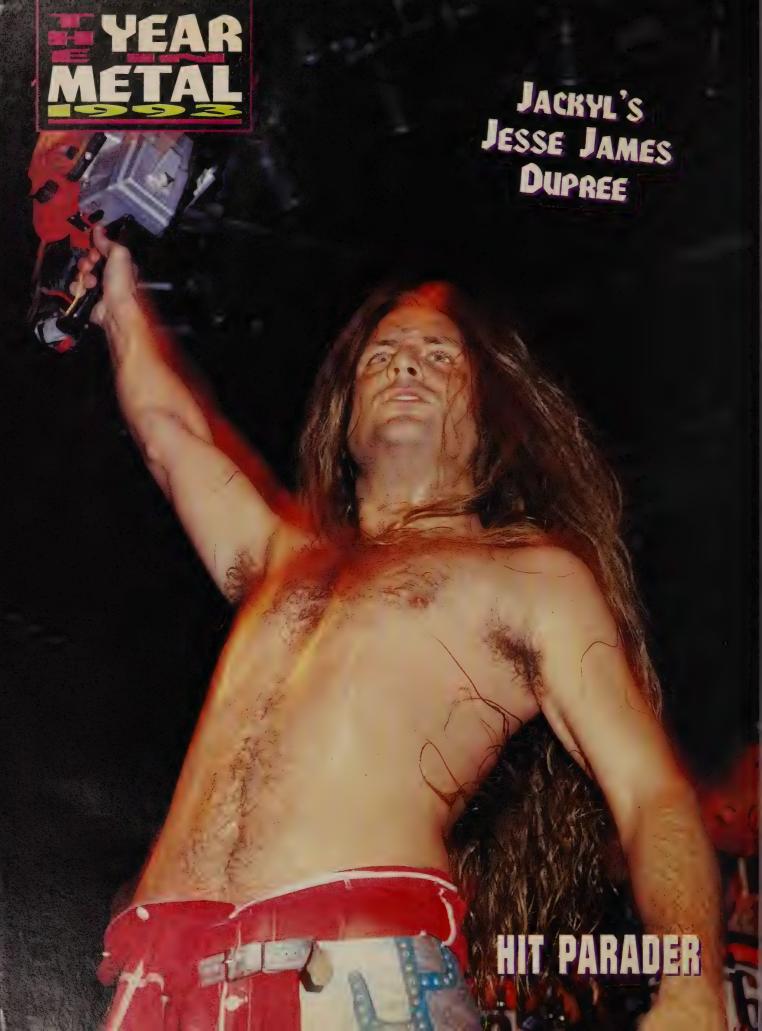
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One Person at a Time.

STONE TEMPLE PILOTS' WEILAND HIT PARADER



know either."

Before one gets the impression that a total rock revolution took place in 1993, let it be said that the old guard was both loud and proud during that

period. Leading the charge was Aerosmith, whose **Get A Grip** album, and its corresponding tour both were major successes. Other veteran rockers

who made a major impact on the scene included the likes of Ozzy Osbourne, Van Halen, Kiss, AC/DC and Iron Maiden, all of whom shared the unusual distinction of releasing live albums at relatively the same time. In fact, it seemed as if the in-concert disc, which had fallen out of favor during

releasing yours because of theirs?' Hey, no way, man! We're releasing ours because we want to."

"People have been asking me for years when **Kiss Alive III** was coming out," Paul Stanley added.

"It's great that there are new acts coming along that have something substantial to say."

"I don't think I've done an

interview in the last 15 years where that question didn't pop up at one time or another. The first two live albums we did were so successful that we knew the timing on

the other hand, some rock veterans who had long been absent from the metal loop made strong returns in '93. These included Deep Purple (back with their Mk. Il lineup), Jimmy Page & David Coverdale (finally on tour after a lengthy delay) and Vince Neil (rallying

from his still controversial Motley firing). Of course, one of the year's most anticipated reemergences was to be that of the original Black Sabbath, back together for the first time in

nearly 15 years. But while that tour was oft-discussed and anticipated through the first half of the year, by

late July it became apparent this one had to that the tour just wasn't going to hap-

Black Sabbath: Their oftdiscussed reunion was a bust.

the '80s, was a major trend in '93, though in all honesty, not one of the bands that released such a package enjoyed especially strong sales.

"We had waited a long time to release a live album," Edward Van Halen explained. "We had no idea that anyone else was gonna do it. We thought we were being really clever! Then AC/DC's live album came out, and people started asking us, 'Are you

this one had to be just right. We're very proud of what we've done since **Alive II** came out, and this was our best way of showing

While a strong and varied contingent of rockers made their mark on 1993, there was seemingly just as large a grouping that were nowhere to be found. These "missing in action" veterans included Motley Crue (still working on their long overdue Til Death Do Us Part), Slaughter (now back in the studio following the legal hassles of guitarist Tim Kelley), Skid Row (working on their third album) and Queensryche (currently planning their next epic). On

late July it became apparent that the tour just wasn't going to happen. Still, it appears that the recently "retired" Ozzy Osbourne will be releasing a new album in 1994, and Sabbath will continue on in one form or another.

And though bands like Metallica and Guns N' Roses didn't release new albums during the year, their world tours continued to roll, making both





groups dominant forces-whether they wanted to be or not. Once again, G N'

R's volatile frontman, Axl Rose filled the news with his offstage activities, including a breakup with his longtime girlfriend Stephanie Seymour and a variety of lawsuits. For their part, Metallica seemed to be caught up in a mental exercise of whether or not to release their own live album. In mid year it seemed like the band had decided to put those tapes on the shelf, at least for the time being, but as the year drew to a close, it seemed more likely that the live disc would indeed see the light of day.

"I heard that Lars was working on the tapes," Metallica guitarist Kirk Hammett said. "I know somebody had to wade through all the recordings we had made and figure out what to do with them. Lars is the man for that; Metallica is his life. I imagine when he decides on what he likes the rest of us will be called in."

Another trend that began to emerge in 1993 was the emergence of so-called Death Metal as a major label phenomenon. While many of these doom masters had survived and prospered on the metal underground scene for years, releasing their odes to death and destruction on a seemingly endless array of small labels designed expressly for their product, the last year has seen bands

like Morbid Angel, Sepultura and Cathedral emerge from the gloom to be signed by the majors. Whether this represents a temporary aberration on the label's part, or the start of a true trend remains to be seen. (Let's face it, if any of these bands become a hit, there will be *millions* of doom merchants gobbled up. If not, then they may all die an unnatural death on the majors.) But

what it does state is that the labels are now willing and able to take more chances Cathedral's vocalist Lee Dorian said. "We were expecting men in shirts and ties, but what we found were guys who looked and acted like us—the kind of people we'd hang around

David Coverdale: His first record with Jimmy
Page received a lukewarm response.

with as friends back home. That was great."

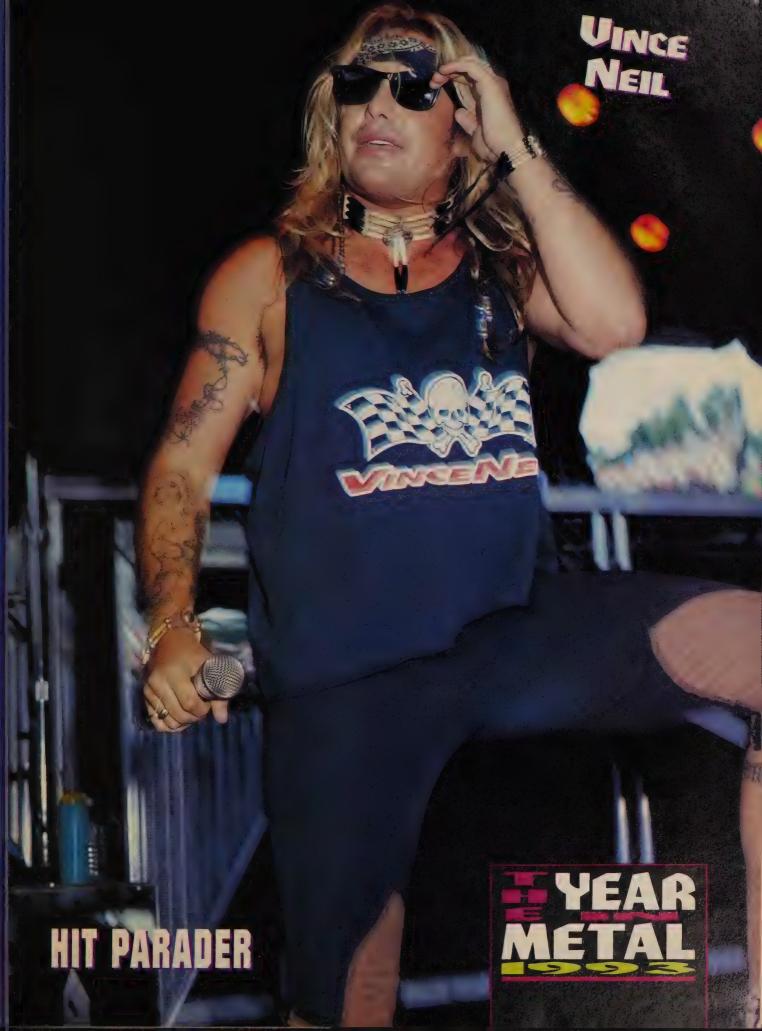
So what is the state of the Metal Union as we forge ahead into 1994? Is the metal form collapsing from within, as some media pundits have predicated? Or have a new generation of bands. ranging from crossover hits like Blind Melon and Soul Asylum to gloom masters like Cathedral, infused the form with a new vitality? It seems needless to tell anyone reading this article that metal-in all it's varied styles and forms—is alive and well. In fact, perhaps never before in the form's history has their been such an influx of talent and diversity. Metal is big enough, powerful enough and certainly strong enough to handle these needed evolutionary changes. Just as Led Zeppelin were a far cry from their predecessors, the Yardbirds, and Aerosmith and Judas Priest were far from clones of Zeppelin, the bands of today have borrowed from the bands of earlier eras, while infusing their styles with sounds and attitudes that are pure "'90s." Yes, metal is as relevant today as it's ever been, and it will be with us, loud and proud, for years and years to come. "Metal will

never die," stated the inimitable Ozzy Osbourne. "Sometimes I think if they ever decide to drop the bomb and wipe everyone out, the only remaining sound will be that of an electric guitar playing along to the explosion."



new generation of A&R men who grew up with metal as their main musical inspiration.

"We were surprised by the attitude the executives at the label had."





t seems as if it often falls upon the media (that's us here at **Hit Parader**) to effectively capsulate a year in the neatest, most succinct means possible. What could be a more effective way of accomplishing that feat than by presenting our *Top 5* lists for a variety of hard rock categories. You might agree, you might disagree. Frankly, we don't care. These are *our* lists. If you wanna make some *Top 5* lists get your own damn magazine.



TOP 5 ALBUMS

- 1. STONE TEMPLE PILOTS, CORE
- 2. AEROSMITH, GET A GRIP
- 3. ALICE IN CHAINS, DIRT
- 4. ANTHRAX, SOUND OF WHITE NOISE
- 5. PEARL JAM, FIVE AGAINST ONE

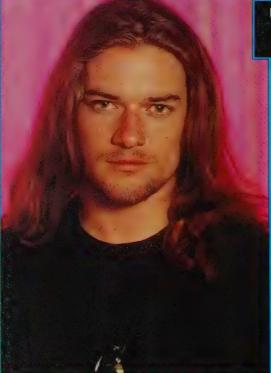
TOP 5 BANDS

- 1. PEARL JAM 2. STONE TEMPLE
- PILOTS
- 3. VAN HALEN
- 4. AEROSMITH
- 5. SOUNDGARDEN

TOP 5 LIVE ACTS

- 1. AEROSMITH
- 2. SOUNDGARDEN
- 3. PEARL JAM
- 4. BON JOVI
- 5. KISS





Ugly Kid Joe's Whit Crane: His band finished third in our "Best New Acts" category.

TOP 5 NEW ACTS

- 1. STONE TEMPLE PILOTS
- 2. JACKYL
- 3. UGLY KID JOE
- 4. CATHEDRAL
- 5. BLIND MELON

TOP 5 PERSONALITIES

- 1. EDDIE VEDDER
- 2. AXL ROSE
- 3. JAMES HETFIELD
- 4. OZZY OSBOURNE
- 5. CHRIS CORNELL

PHOTO: OLA BERGMAN/ANGLES



- 1. LIVIN ON THE EDGE, **AEROSMITH**
- 2. PLUSH, STONE TEMPLE PILOTS
- 3. BIG GUNS, AC/DC
- 4. LUMBERJACK SONG, **JACKYL**
- 5. NO RAIN, BLIND MELON

TOP 5 COMEBACKS

- 1. VINCE NEIL
- 2. JIMMY PAGE
- 3. DAVID COVERDALE
- 4. ACCEPT
- 5. JIMI HENDRIX

TOP 5 RUMORS

- 1. BLACK SABBATH REUNION
- 2. AXL ROSE MARRIAGE
- 3. METALLICA LIVE ALBUM
- 4. KISS "MAKEUP" TOUR
- 5. MOTLEY CRUE ALBUM

Motley Crue: Missing In Action.

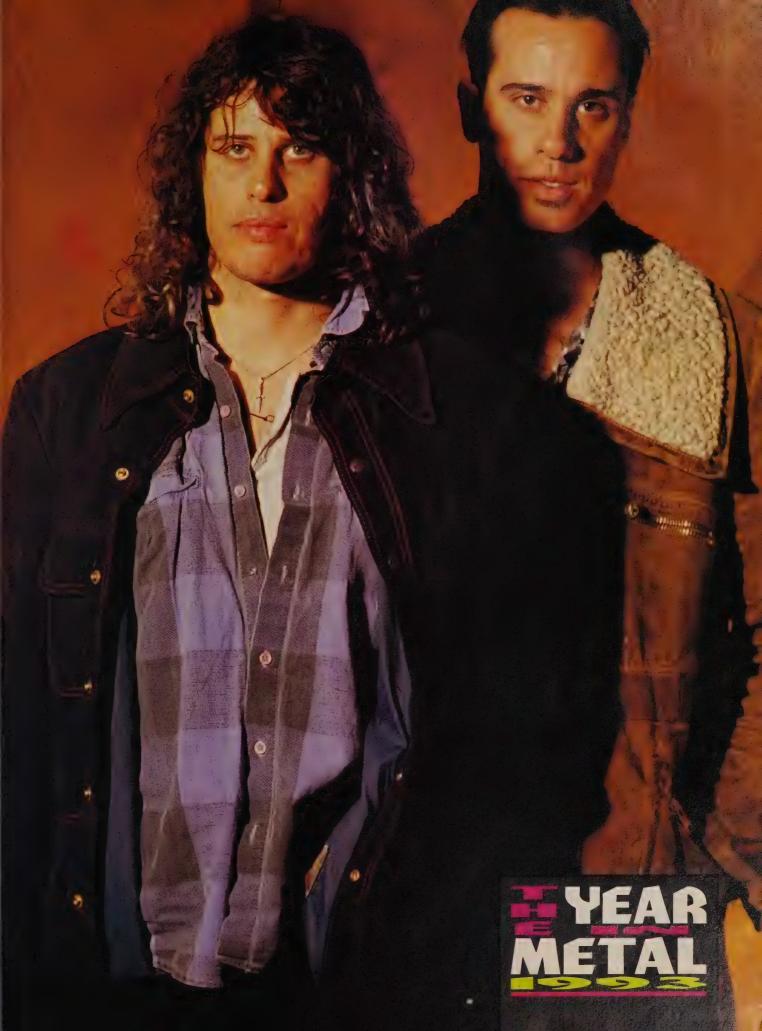


TOP 2 "MOST OVEREX-POSED" PERSONALITIES

- 1. JESSE DUPREE (GET SOME PANTSI)
- 2. BRET MICHAELS (GET A SHIRT)



STORIE TEMPLE PILOTS



993 may well be remembered as the "Year Of The Live Album" in metal circles. Such superstar acts as Van Halen, Kiss, AC/DC and Ozzy Osbourne all released live discs during the 12-month period. We can't bring you their music on these pages, but we can give you a look at those great groups in action.

ACTION 1993



AC/DC's Angus Young: Their live disc came in two different formats.

> Kiss: Alive III followed in the noble traditions of their earlier in-concert collections.





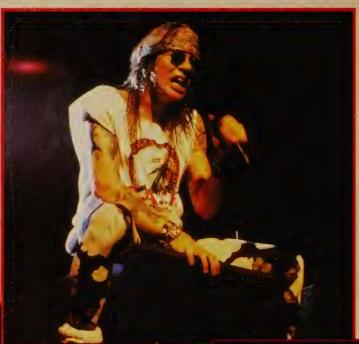
PHOTO: GEORGE DeSOTA





WE PREDICT... A LOOK AHEAD TO 1994

ock and roll is a crazy business. If you don't believe us, just ask anyone who's even remotely associated with the turbulent, unpredictable and often outrageous world of loud guitars and even louder performers. You never really know what's gonna happen the next hour in rock and roll: if some new band is going to blast their way onto the charts, if some established star is suddenly going to turn into an axe murderer or if some hot tour is going to instantaneously go up in smoke. But that hasn't stopped the fearless forecasters at the Hit Parader home office from gazing into their crystal balls to let you in on the key news events that might (or might not) happen in 1994. Hey, and before you start sending us nasty letters—and you will—just remember that it's only rock and roll!



Axl Rose: He'll be at the center of more controversy.

Jimmy Page: He'll forget something.

JANUARY

Jimmy Page will run off stage in Minneapolis while on tour with David Coverdale when he suddenly realizes he left his dishwasher running in his London home.

In order to rectify any past wrongs, Axl Rose will buy the city of St. Louis and turn it into a national park.

FEBUARY

Shannon Hoon of Blind Melon will shave off his peach fuzz and be denied admittance to his own band's show when the security guards fail to recognize him.

After more frustrations with completing their new album, Motley Crue will announce that they've given up playing rock and roll and have joined the Mormon Tabernacle Choir.

MARCH

Ozzy Osbourne will hold a press conference to state that after one more failed bid to reunite Black Sabbath he's agreed to front a reformed version of the Monkees.

Aerosmith's Steven Tyler will be rushed to a hospital in Helsinki, Finland, for an emergency lip transplant.



Sammy Hagar (left): He'll be out of this world.

Queensryche will announce that their next record will encapsulate the history of the universe in a loosely structured concept album lasting nine hours.

C. C. DeVille will announce that he's rejoining Poison—not realizing the band broke up five months earlier

Slayer will announce that their upcoming album will be called We Love Pink, Lacey, **Pretty Things.**

Jackyl's Jesse James Dupree will start singing soprano after he gets his Woodrow caught in his chainsaw.

Anthrax will construct a special Stonehenge set, stat-



Ozzy Osbourne: Fronting a new band?

Jon Bon Jovi will decide to dye his hair black and take a crack at Vegas as an Elvis impersonator.

Axl Rose will punch himself out after a heated argument, then threaten to sue himself for all he's got.

As a special treat for the kiddies, Axl Rose will dress up as Santa and hand out subpoenas in a children's hospital.

off all of his hair and join the Hare Krishnas.

that he can't do that.

You Ust'a Be Somebody?

Iron Maiden and Judas Priest will hire the same guy to be their new lead singerjust to cut down on expenses.

Axl Rose will fire himself from Guns N'

Roses, only to realize three weeks later

Vince Neil, David Lee Roth and Jani Lane will form a band called, Hey, Didn't

Skid Row's Sebastian Bach will shave

AC/DC's Angus Young will decide to put away his schoolboy suit and start performing in a paisley-colored tuxedo.

Jimi Hendrix will make a surprise appearance at a Los Angeles press conference to announce that he's still dead.

Pearl Jam's Eddie Vedder will go into a deep depression after reading a review stating that the music on the band's new album is "upbeat."

Metallica will decide that rather than releasing a live album, they'll play free concerts in the living rooms of any fans that request it.

While standing on stage with Van Halen, Sammy Hagar will be abducted by an alien spacecraft-the other band members won't notice his absence for two days



he start of each year brings a fresh excitement all its own. In rock circles much of that excitement is due to the fact that a new crop of bands are sure to emerge, ready to set the music world on its ear. Just as the likes of Stone Temple Pilots and Jackyl blasted their way to the top in 1993, new groups have already lined up to take their best shot at the big time. Here are some of our predictions for the bands to watch for in the months ahead.

THE STARS OF 1994



Sepultura: The big noise from Brazil is ready for the Big Time.

Brother Cane: These hard rockin' southern boys released their debut album in mid-'93, and expect to go far in '94.

Morbid Angel: They hold the distinction of being the first Death Metal band signed to a major label; they won't be the last.





Greta: Eclectic, eccentric and electric.







My Sister's Machine: Showing the goods that will carry them to the top of the rock pile.



uff McKagan is famous. Duff McKagan is rich. Duff McKagan is...well, he's Duff McKagan. But what ol' Duff really wants to be known as is a great musician. Evidently there are times that Guns N' Roses' notorious bassist feels that his band's bad boy image, as well as the all-encompassing personalities of Axl Rose and Slash, have served to mask his true artistic identity. To remedy that fact McKagan has now released his first solo album, a 13-song collection of tunes appropriately titled, Believe In Me.

did start during the **Use Your Illusion** sessions," he said. "We had a day off and I thought, 'Screw this. We have a studio full of drums and Marshalls. I'll go record.' From there things kind of just took on a life of their own. When I'm in a hotel and can't leave because I'm surrounded by thousands of kids, I sit with my guitar and write. Recording for this album was done in lonely places, difficult places, after gigs, whenever and wherever. The uncertainty had a beauty that made it cool and true. Sure it took balls, but I've got a couple."

GUNS N' ROSES DUFF TAKES COMMAND



Duff shares the spotlight with Axl and Slash.

"You can't put this record up to one from G N' R and pretend they came from the same source."

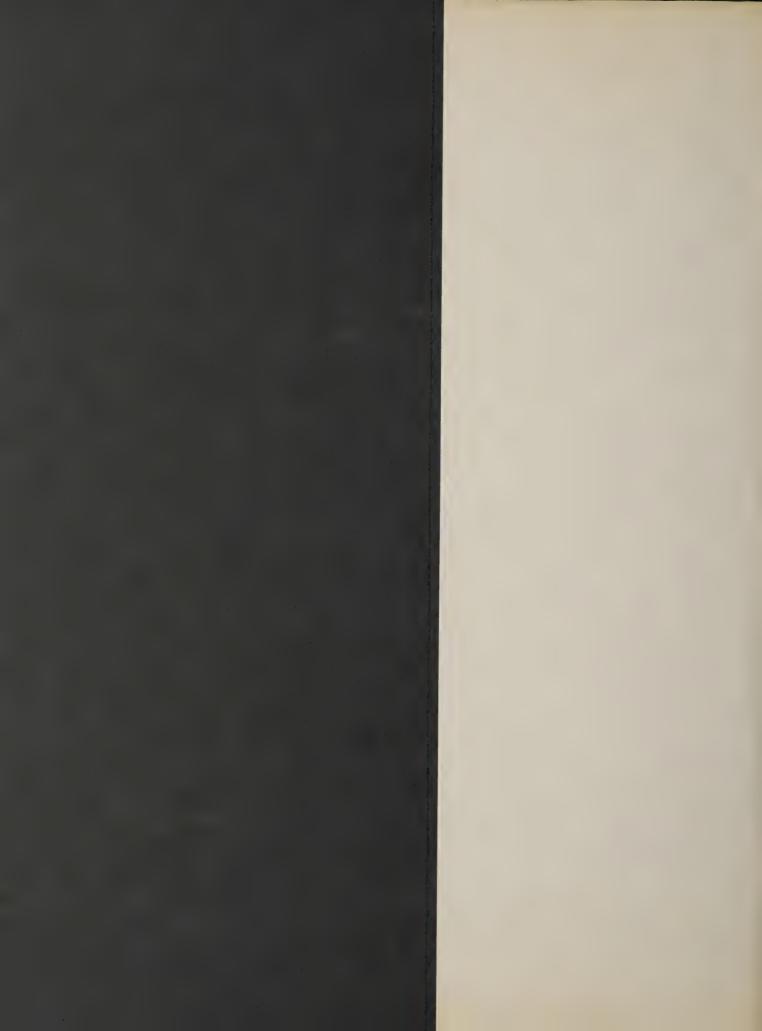
To those who have closely followed the Guns N' Roses saga over the last few years, the emergence of this solo effort comes as little surprise. Word began filtering out during the recording sessions for **Use Your Illusion** that McKagan was recording some solo material, and that if and when the time was right, an album would be on the way. From there, virtually every time there was even the slightest break in G N' R's incredibly hectic road schedule, McKagan would seclude himself in a studio and lay down material, supplying not only the bass lines, but the guitars, drums and vocals as well. Bring a veritable one-man-band served as a cathartic experience for the lanky, blond rocker. "The basis of this album

BY WES HARPER While McKagan did play the majority of the instruments on Believe In Me, also handling

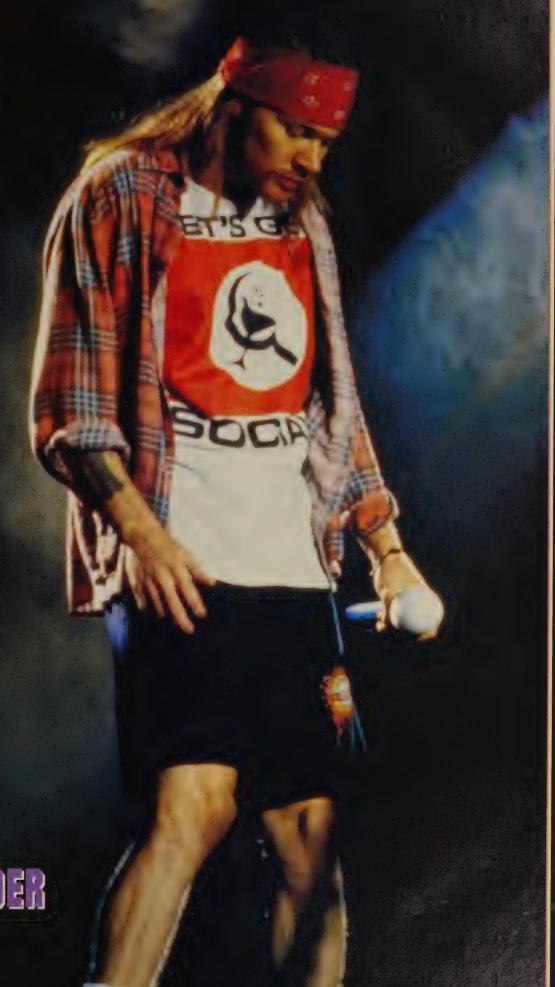
the songwriting and the production, he didn't work alone. In fact, the guest stars who appear on various tracks throughout the album read like a "who's who" list of rockers. Friends such as Lenny Kravitz, Skid Row's Sebastian Bach and guitar legend Jeff Beck pop up on the disc, as do G N' R bandmates Slash, Matt Sorum, Gilby Clarke and Dizzy Reed. But rather than rely on those stellar talents, most of the time McKagan just counted on himself to supply the heart, soul and sounds to flesh out the musical dreams rolling around in his head.

"I love those early Prince albums where he did everything





AXL
ROSE



himself," he said, "But I didn't do this album to brag about what I can play. I didn't do this to surprise people—though it would be nice if they were. Some of these songs were done in just one take because I had to do it that way and because I could! I didn't have to hire anyone else. I didn't have to wait for a singer. I could just do it.

Duff McKagan: "The basis of this album started during the Use Your illusion sessions."

On such tracks as I Love You. Man In The Meadow and The Majority, McKagan displays a wide-ranging songwriting ability that might come as a surprise to those who viewed him as "merely" a bassist. While he has contributed a number of songwriting credits to G N' R over the years, there was little hint there to the depth and breadth of his skills. Now, however, it seems as if Axl, Slash and the boys will have a new voice to contend with next time they show up in the same studio; though McKagan doubts he'll ever have the chance to fully express himself with the Top Gunners.

"You can't put this record up to one from G N' R and pretend that they came from the same source," he said. "This album is my soul-naked, chewed up and spit out. I put my soul into G N' R too, but it's still someone else's drums, someone else's guitar, someone else's singing. This is just different. The album's about my feelings, what I went through during a very selfengrossing period. This is not a false story. It was a hard time personally. In the end, the only thing you've got left is your soul. But this is not a down or depressing record.

It's romantic in a way, the romanticism of angst. I've always been on the 'up' side. Every song ends on a good point, saying,

'I'm okay, so screw you!"

For those expecting another dose of Guns N' Roses' special brand of musical mayhem, be warned. While there's plenty of rock and roll excitement throughout Believe In Me, McKagan has seemingly taken a great deal of pride in pushing the limits in terms of the kinds of music he has chosen to feature on his disc. Perhaps his most venturesome move was

to include a little bit of rap on the album, a decision sure to raise some eyebrows in the more conservative elements of hard rock society.

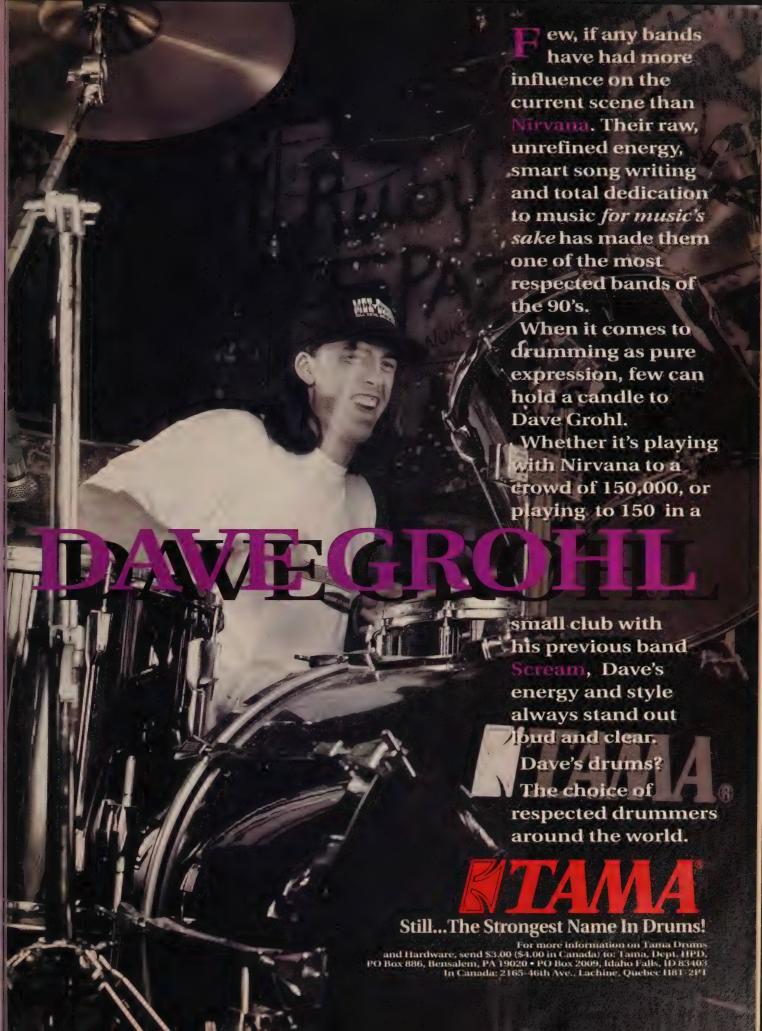
"I'm friends with a lot of rappers," McKagan explained. "The guys who were in N.W.A., like Ice Cube, and the guys in Body Count are all people I know. We case, performing almost 200 concerts in 28 countries with G N' R would be enough to satisfy anyone's wander lust. Wrong. With the assistance of guitarist Joie Mastrokalos, keyboardist Teddy Andreadis and drummer Aaron Brooks, McKagan is back on tour bringing his own musical vision to his loyal legion of fans everywhere.



go to each other's houses and barbeque. A daughter of one of the guys in Body Count was the flower girl at my wedding. And Doc from Haus Mob and I have been buddies for a long time. Doc and his boys protected me when there was some nasty stuff goin' down.'

With the album out and Guns N' Roses finally off the road, McKagan has now put together his own band with whom he's once again gonna hit the tour trail. One might imagine that having spent more than two years living out of a suit-

"This band rocks," he said. "We did a benefit gig at the Palladium in L.A. and it was 1-2-3 wham! Joie's been one of my best friends for 12 years; in our punk days I used to open for bands of his. Teddy actually toured with G N' R a bit he's our second keyboard player. Now we're all looking forward to going out there and playing. I thank the fans for believing in me, and this is my way of paying them back. The words on this album tell no lies. They're honest."



THE THE THE PARTY OF THE PARTY

he new breed of metal merchants are upon us; bands that have disavowed the musical machinations of the '80s, preferring to return to the vintage style and sound of the '70s for inspiration. Perhaps the most visible of this new breed is Cathedral, a doom-laden bunch of British Bashers who worship at the shrine of Sabbath and proclaim that the gloom-riddled attitudes which first brought that band to international fame are as viable today as ever. Recently we caught up with the band's frontman, vocalist Lee Dorian, to discuss Cathedral's role in '90s metal, their signing to a major label contract and their hopes for the future.

Hit Parader: Cathedral's music has been called "death metal," "doom metal," "dark metal" and just about every other name in the book. What do you call it?

Lee Dorian: I call it heavy metal. I know there's this tendency these days, especially in America, to make what we're doing seem very new. But to my mind what we're really doing is picking up on many of the traditions that great bands like Black Sabbath first explored more than 20 years ago. I reject the notion that we're part of the so-called death metal scene. I was in Napalm Death before starting this band, so I'm well aware of the differences in style and attitude among those bands. We're playing heavy metal—it's really as simple as that.

HP: You're among the first "new breed" of European metal bands to get a major label contract. How do you feel about that?

me, when we started out, the last thing on our mind was to get a big recording contract and make a lot of money. For years I rejected the very notion of the big labels because all you'd find when you got there were a bunch of fat, 45 year old men in shirts and ties who would sit around a big office and tell you what to do. The reality has been quite different. In fact, the people we've met here could well hang out with us back home. They'd fit right in. The people at the big



label in America are far more on top of it than the people on our label in Europe.

HP: You're on a different label back home?

LD: Yeah, we're still on Earache back there, which is an indie label. They're much smaller and they tend not to even contact us. The people over in America, on the other hand, are in touch with us daily because they're very interested in pushing the album every way they can.

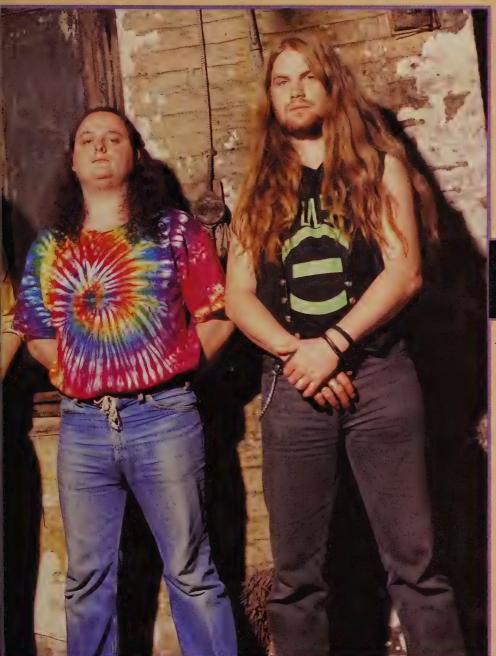
We certainly don't see anything wrong with that.

HP: Are you concerned that maybe some of the band's potential fans will reject you simply because you're no longer part of the "underground"?

LD: I imagine that might happen, but it's of little concern to us. The few fans we might loose because they're closed-minded will be more than made up for by the fans who get to hear a song like

L. DARK & BLI

We're picking up on many of the traditions that bands like Black Sabbath first explored 20 years ago." BY ANDY SECHER



Ride on the radio because the label has pushed it. So we're not worried about that.

HP: Whose idea was it to release Ride, which is one of the heaviest songs on your album, as your first single?

LD: Believe it or not, it was the label's idea. That's exactly what I mean by their attitude. At first we figured that a song like that one would be one of the last ones they'd ever choose to be a singleespecially a first single. But without any prompting from us, they chose it, and we're very happy about that. They have no desire to turn us into one of those friendly little pop bands that passed for metal acts a few years ago.

HP: We've heard Cathedral's name mentioned in connection with a number of upcoming tours. What's the latest road

LD: We've already played a number of

shows in America with Mercyful Fate, and those went very well. We'll probably play a number of shows in Europe before coming back over here to either try and do a larger tour with somebody else or launch our own club thing. There are a few tours in particular we'd love to be part of, but I don't know how good our chances are.

HP: It's too bad that Black Sabbath reunion tour never happened. That would have been a "dream" tour for

LD: Well... yes. That would have been a dream come true. But I don't honestly know if we would have wanted

Cathedral: "The kind of music we play has been called many things. To us it's just heavy metal."

to be part of that tour. I think I might have preferred to just stand in the front row and enjoyed those shows as a fan. It's a shame they're not getting back togetether because I was looking forward to seeing them in concert.

HP: Do you see the whole "doom metal" market growing in future years, or does this kind of music have built-in limitations?

LD: Perhaps it does have some limitations, but I think it will grow. I think it's obvious that some of the bands that have been thrown in with us. rightly or wrongly, don't play the kind of music that attracts that many of women. We like to think we do attract our share of girls to the shows. organs on our album covers or T-shirts, so I don't see why we can't have a wide audions. The We don't put some disemboweled have a wide audience. The music is heavy, but there is a degree of melody there too.

HP: Would success possibly corrupt the

"purity" of your approach?

LD: It's something we have thought about. Our music is depressing and gloomy partially because we all live rather badly. I don't know if success would change that. I imagine it would to some extent. But much of what we do is in our heads and in our souls. No matter what happens, those things can never change.

HIT PARADER 71

ONSTAGE

PEARL JAM

of the most well-rounded bands in rock and roll. In the studio they're monsters, as proven on their latest album, **Five Against One**. In front of a video camera these Seattle rockers have proven to be masters as they've shown on such unforgettable bits of vid magic as *Jeremy* and *Even Flow*. But it's on stage their true musical brilliance comes to the fore, a fact that anyone who has seen them live can attest.

Mike McCready: "I think we even surprise ourselves at times." PHOTO: RICK GOULDAICP

Stone Gossard: "We just all think the same way when we get on stage."

PHOTO: ULF MAGNUSSON/ANGLES





WHAT REALLY HAPPENED

BY BRAD STREETER

993 hasn't been the best of times for Bret Michaels. In a year that began with Poison's charismatic frontman stating "I feel better about things than I have in a long time," those "things" have taken a turn in the wrong direction. First came his unexpected breakup with longtime girlfriend Susie Hatton. If the emotional turmoil that breakup caused wasn't enough, those on-the-scene report that not only did Hatton take virtually everything in the couple's L.A. home with her when she moved out (which occurred while Bret was on the road) but now she's thinking about suing Bret for "palimony." Then, last July came the shocking announcement that Richie Kotzen, hired only six months earlier to replace departed guitarist C.C. DeVille, had been kicked out of the band for doing something "very bad." It turns out that the "bad" move on Kotzen's part was deciding that he needed to have carnal knowledge of another bandmember's ex-girlfriend (no, not Hatton), which caused an incredible and unwanted degree of tension within the band.

There was no choice for Michaels, drummer Rikki Rockett and bassist Bobby Dall but to can Kotzen, delay their ongoing U.S. tour and try to get their heads straightened out while they searched for a new axe slinger. Needless to say, a break from both the band and the road was not unwelcomed by Michaels, just so he could begin to sort out the jumble of his personal life. But before one gets the wrong impression, the blond frontman wants it to be known that despite talk of his going solo in the near future, his heart, and his musical soul still rests with Poison.

"Bobby, Rikki, those guys are my brothers," he said. "Whatever happens to one of us happens to all of us. When things haven't gone that well for me, they've been there. And that's true for them as well. Poison has been the center of my life for the last ten years; you just don't turn your back on things like that."

As if to prove Michaels' point, within two weeks of Kotzen's departure, Poison

announced that young guitar wiz Blues Saraceno had been hired to join the band on the remainder of their tour. The announcement came as no surprise since Saraceno had been the other finalist for the Poison guitar slot that eventually went to Kotzen. While the band was somewhat vague as to when and if Saraceno would join the band on a full time basis and work with them on their next album (of course, that is assuming there will be a next Poison album), Michaels was effusive in his praise of the young six-string prodigy.

"When we were first holding auditions to replace C.C. we were all incredibly impressed by Blues,"

"We didn't know then how Blues would handle the road—he's got his chance now."

he said. "He really came in and blew us away. The only reason we didn't hire him then was because he was so young. We just didn't know how he'd handle spending a year or so on the road. Well, he's got his chance now."

Indeed Saraceno has jumped right from the frying pan into the fire. Joining Poison at a time when their commercial appeal has noticeably eroded, the guitarist (who has already released a number of highly praised solo albums) is fighting an uphill battle for both recognition and respect. As "the guy who replaced the guy," Blues knows that Poison's long-time fans may well look upon him with jaundiced eyes. But Michaels feels that in some ways Poison is living out the old saying "what doesn't kill you makes you strong." And with the addition of Saraceno, he feels that Poison is perhaps at their most cohesive stage in years.

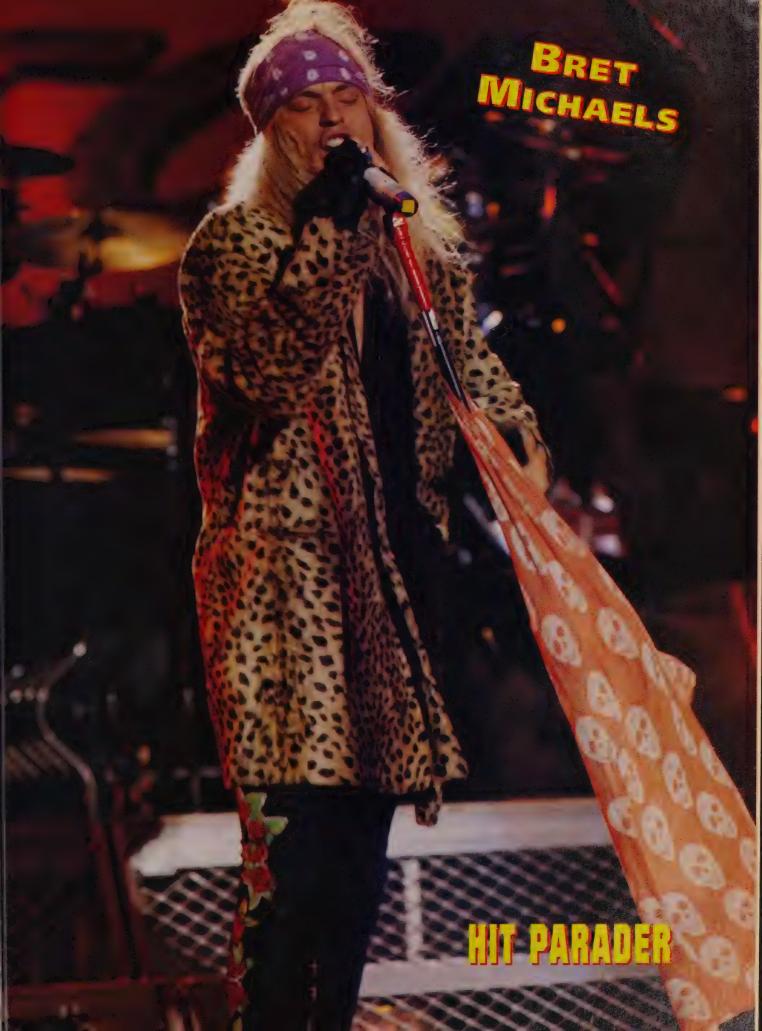
"You never really know about somebody—no matter how well you think you might know them," said Michaels in a statement that could be attributed equally to DeVille, Kotzen or Hatton. "But that's just part of life. I'm very proud of what Poison has accomplished throughout our career, and that's no different today. Things are tough out there for everybody, and we're just thankful that there are still thousands of fans who come out to our shows and buy our albums."

But what of Poison's future? If Michaels were to break away, this would seem to be the ideal time. With the band's popularity ebbing in the face of the continuing backlash against all the so-called "pretty boy" bands of the '80s, perhaps now is the time for him to stake out on his own. While the vocalist would not discuss his future decisions, preferring to focus on Poison's immediate tasks at hand, word is out on the rock and roll grapevine that Michaels is looking to sign (if he already hasn't) a solo recording contract, Of course, signing a solo deal would not automatically spell the end of Poison, but the facts do speak for themselves. It would be a virtually unprecedented move for a singer of a successful band to make a solo album while maintaining the integrity of his group. Perhaps only the Rolling Stones' Mick Jagger comes to mind as someone who's pulled that off, and as Bret would be the first to admit, he ain't no Mick.

"There are a lot of rumors going around at the moment," a Poison spokesperson said. "All we know is that the band is still contractually obligated, and that we expect them to fulfill those obligations. There has been some talk about Bret doing some solo work, but I don't think anyone knows if that's in addition to Poison or not. I have a feeling a lot of things will become clearer over the next few months."

Certainly it seems that the next few months will be the most critical juncture of Poison's ten-year career. After selling more than 17 million copies of their albums world-wide during that time, it seems as if Poison's rock and roll juggernaut has begun to run out of steam. Their most recent album, Native Tongue, failed to match the lofty sales figures of such earlier discs as Open Up And Say...Ahh and Flesh & Blood, and as previously mentioned, their current world tour hasn't generated the kind of frenzied audience response the group has come to know and expect. So is this the end of the road for Poison? All Michaels will say is that everyone who's interested should just keep an ear cocked for new developments.

"If I could make a wish it would be that the kind of pleasure, fun and excitement I've had with Poison over the years could just keep on going forever," he said. "We've been so incredibly fortunate to enjoy the kind of success we've had. We've had to fight for everything we've ever achieved—nothing has ever been given to us. And I can promise the fans that whatever happens, we'll keep on fighting."





































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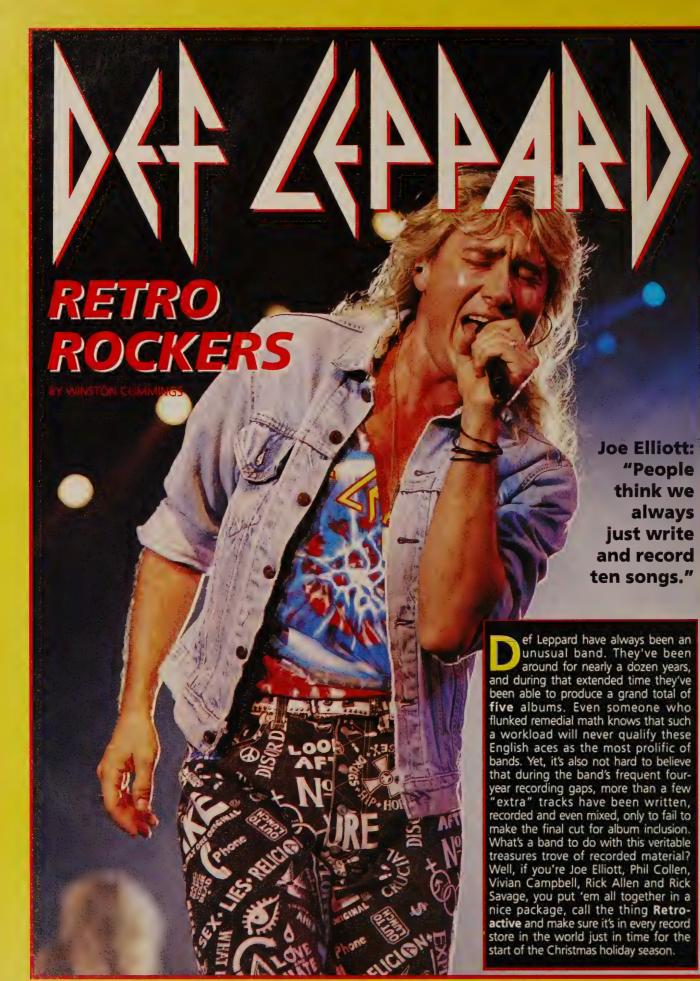
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"We always talked about what we were going to do with those tracks," Collen said. "But we were never sure. With a band like ours-especially with our reputation for taking so much time between albums—it's not something you dwell on for very long. We've always put our energy into making the best albums we can, and these tracks are all very good. They just didn't fit in for one reason or another. The funny part is that now that we hear them again, some of them are my favorites.

Such tracks as Two Steps Behind and Desert Song each have unique and varied history, with the latter, for instance, being

over a decade old and being one of the first tracks that Collen ever worked on after joining the band. For many Lep fanatics, these songs have been the subject of much talk, myth and legend over the years; often discussed, but rarely, if ever, heard. Now, however, with the release of Retro-active, those fans can put away their scratchy bootleg copies and listen to these tracks presented with that touch of studio magic that only the Leps seem to know.

"People always think that we have ten songs, let's say, on an album, and that we've been working on those ten songs for years," Elliott stated. "That's not true. We often go in and record any number of tracks; some make it onto an album, some don't. It's really

that simple.'

One of the reasons that the band has had a number of "extra" tracks from the recording sessions of such recent efforts as Hysteria and Adrenalize is that on both albums they originally ventured into the studio by themselves, without the assistance of the "sixth Leppard," producer Mutt Lange. While the subject of Lange's songwriting assistance can be a sore subject with the band, there's no doubt that the classic Def Leppard Sound has as much to do

with his writing as with his production. Perhaps that is why the material on Retro-active has a somewhat different feel and attitude than other band material. This is Def Leppard working mostly alone, writing and recording as their own

song and production team.

"I think Mutt has gotten a great deal of credit for his work with a lot of artistsincluding us," Collen said. "But sometimes it does get a little tiring to hear how 'without him you wouldn't be the same.' I think Mutt helps make us a better band because he knows us so well and knows what we're looking for. But the idea that we're some kind of puppets that he controls is totally ridiculous.

"We've always wondered what to do with all the tracks we hadn't released.

Still, it would be hard to deny that the material contained on their latest collection is a little rougher and tougher than some fans might expect from Def Leppard. Sure, there are some plaintive

Vivian Campbell: He makes his first recorded contributions to the Leps on Retro-active.

> nere, but in general this is good, hard rock and roll delivered without the benefit of the mindnumbing array of studio tricks usually at the band's disposal. It's certainly not as if Retro-active is some sort of under-produced collection of throw aways—this very well might be the band's most diverse and heart-felt collection ever. It also represents fans' final chance to hear the brilliant lead guitar work of Steve Clark, the talented six-string master who died two years ago. Collen admitted that it wasn't always easy going back and hearing Clark's work.

"I don't know if you ever really get over losing someone like Steve," he said. "I think it might have been too painful to go back and hear these songs a couple of years ago. We've had a little time to adjust, to distance ourselves from his death. In a way this album is a tribute to him—a chance for the fans to hear just how great he was one more time."

While fans will certainly welcome both the chance to enjoy Clark's playing one more time and the opportunity to hear new Def Lep music, one must wonder if those same fans can handle having two

> band albums out within a two year span. With new group efforts about as rare as the proverbial hen's teeth, even the group members themselves chuckle about possible audience reaction.

"Do you think we're overexposing ourselves?" Savage asked with a big grin on his face. "Yes, it probably will be strange for fans to have so much new material from us in such a relatively brief period, but I'm sure they can handle it. The fact is that we've been around for quite a while now, and we've avoided doing the traditional live albums or the 'greatest hits' packages. We've tried to give the fans something a little different.

> Of course, the question now becomes how long will it be before Def Leppard gets around to working on their next "official" studio album. It has been two years since the release of Adrenalize, and the band has been on the road virtually non-stop since that time. With new guitarist Campbell aboard (who is yet to make a full album with the band, though his work

does appear on Retroactive), the Leps are obviously anxious to get into the studio and lay down some new tracks—but not that anxious. At best guess, figure we'll see a new Def Leppard album sometime in late 1995.

"Yeah, that sounds about right," Collen said. "But with us, who knows? We've pretty much cleared out the shelves with this album, so we'll be starting fresh. I think we've all got some good new ideas we want to try, and I know that Vivian is really looking forward to contributing to an album. But as always, we'll take our time. After all, we don't want to spoil anyone, do we?"

when they signed Blind Melon. The group was a bunch of unknown rockers from various villages in the south and Midwest. And a year before their self-titled debut album was released, vocalist Shannon Hoon had shown up singing backup in Guns N' Roses' Don't Cry video.

"I met Axl at a party in Indiana I don't know how many years ago," recalls Shannon. "It was raining and it was winter, and Axl, a guy named Dave Lank and I went for a walk. There were people who were just getting messed up at this party and I didn't want to be around them, and I don't think they did, either. That was the first time I really

rapped with him."

They never met before, because Axl had a few years on Shannon, meaning he ran with an older crowd. "Axl was friends with my big sister when I was young. When I ran into him, he was like 'Oh, you're Anna's brother,'" reminisces Shannon. "My sister was a cheerleader and Axl was the rowdy kid who played drums with his pencils. They were from two totally different circles of friends, but they got along. They met when Axl caught the teacher looking up my sister's cheerleading skirt. He was like, 'Hey, Anna, Mr. Soand-So is looking up your skirt'."

There's that old cliche about how it doesn't matter what you know, but who you know. You've got to give him credit; Axl is kind enough to remember and reward people who knew him before everybody wanted to know him. He helped his friend Shannon create a buzz on Blind Melon. The word was out on them long before Shannon, guitarists Rogers Stevens and Christopher Thorn, bassist Brad Smith and drummer Glen Graham released their now platinum album. And when their self-titled debut album was released, the scene

was set. Poignant, innovative tunes like Soak the Skin, and Dear Ol' Dad slowly—make that very slowly—elevated Blind Melon from the mire of new releases into the heights of accepted popularity.

According to Shannon, Blind Melon's being is, in spirit, inspired by Axl. "The success of Guns N' Roses pulled a lot of kids off the street

and put them into the rehearsal halfs and into the garages, it helped a lot of kids who were punks," notes Shannon. "They realized you could come from here and really do something. Guns N' Roses nourished kids mentally and

let them know you can find something at the end of the rainbow. You can write a song and sign it and let the whole world hear it, the possibilities are there."

True, Guns N' Roses have influenced young rockers everywhere, but they've also inspired a nation of young Americans, giving them hope, encouraging them to pursue their passions and make their dreams come true.

"All of us are from very small towns," notes Glen. "When we all met in L.A., that's one thing we had in common. We all came from small towns, and we definitely appreciate it now."

"I never appreciated Indiana until I lived in L.A.," adds Shannon. "I love L.A. but it's hazardous to my health."

Even the name Blind Melon depicts their rural roots. "It's a term that my father used to use a long time ago, for the people who lived next door in Mississippi. They were a group of kids who just lived life the way that they wanted to live it," remembers Brad. "My father used to poke fun and called them blind melons—stupid heads—because they had no direction."

Blind Melon is an amalgam of five individuals. The music incorporates all their influences, everything from the Sex Pistols to Neil Young to Traffic. It's a different blend; it's not metal, but it's not easy listening either. Tunes like *Tones Of Home* aren't easy to categorize. Melon music has a psychedelic quality that makes it mellow and easily palatable, if not downright addictive.

"Blind Melon has a lot more soul than any band I've ever been in," observes Shannon. "When you find the right combination, the music seems really real. We don't write about fictional things, about doing drugs on a Saturday night and being with a hundred women. That's not what we're about. The things we write are real issues that have

arisen to one of us over the course of

the last two years."

So many of today's influential bands, be they Metallica, Stone Temple Pilots or Pearl Jam, take their lyrical inspiration from the news. Blind Melon is the new "breakthrough" band to fall into that group.

"I like to watch the news and just try and put myself into the shoes of the victim, or my feet into shoes of the instigator," reveals Shannon.

They write about real life issues, things that are of concern to young-sters. Among other themes that are pervasive on **Blind Melon** is that of hopelessness. Take the lyrics from the tune *Paper Scratcher* which goes:

"He don't believe in God and a world as one. So he rambles through the weeds and he will sleep beneath the trees."

"I wrote it through the eyes of a homeless person I met while living in Hollywood. He used to walk around and scratch the private parts out of the pictures in newspapers," reveals Shannon. "I picked up one of the papers after he threw it down on the sidewalk and he had scratched out the

face, the breasts and between the legs of a lady who was photographed in the newspapers."

Shannon realized that a high percentage of hopelessness is because of mental illness, so he tried to give his homeless neighbor some base in reality to keep him sane. "When he asked me for money, I told him

'My name was Shannon, and every time he sees me on the street, if he could remember my name, I would give him a dollar, just so he would have something to remember. It would be something for his mind to hold on to.

'WE DON'T WRITE ABOUT FICTIONAL THINGS, ABOUT DOING DRUGS AND BEING WITH A HUNDRED WOMEN."

BY JODI SUMMERS

He didn't remember my name."

But the study made for an intense piece of music. "I like to experience things like that and then write about them, rather than make something up and write a superficial song," declares Shannon.

Blind Melon's music is about passion. Their sonic poems are like children. They create them and nurture them, creating a mature product. And they do it well. Blind Melon has already accomplished some of the goals they've set out for themselves. The band has no great designs for mega-success. They don't watch MTV, and they don't read about themselves in magazines. Blind Melon merely write and play music because they want to.

"Our goal is to be content," insists Shannon. "To me, being content is keeping this band going the way we're doing now. We're not in a hurry to do anything we don't want to do. We're just writing songs and making music, and that's what makes us happy. There's a lot of unity in our band. We split everything; everyone has their hand in a circle, that's what makes us happy. If one guy is poor, we're all poor. We're friends on and off the stage."

80 HIT PARADER





THE BEST IN ALTERNATIVE METAL

REQUENTLY ACCUSED OF WEARING their classic rock influences unashamedly on their sleeves, North Carolina rockers Cry Of Love make no bones about their musical heritage. In fact, the way they see it, all modern rock artists are products of the same musical background—whether or not they choose to admit so.

"Man, rock music is just a form of folk music that's been handed down from generation to generation—and while some rock bands take from one side, others take a slice from the other side of the apple," says guitarist Audley Freed. "Which basically means that all rock music comes from the same place, and it's all bound to sound like something

else that came before it. It all depends on what you were raised on and the kind of music that you enjoy playing. The bottom line is to not sell yourself or your fans—short.

"If it's familiar sounding, who cares? As long as it's good and done with some passion and honesty."

Because most rock bands share the same roots, the members of Cry Of Love feel that the majority of modern rock outfits who claim to be totally original are only disassociating themselves from their forefathers—when they should be acknowledging their influences.

Cry Of Love: Relying on the rich rock and roll tradition.

"I think it's extremely pompous to come out and say you're doing something that's never been done before—that attitude is too elitist for us," says Freed. "It even goes for some of these 'groundbreaking' bands—sure, a lot of them are making good music and even pushing the envelope a bit. But there was always someone doing it before they were—and you can trace just about everything back to its roots.

"Of all these bands claiming to be so original, I'm not exactly convinced that that sort of thing really exists much any more. You can look back at some of rock's greatest bands, like Sabbath, Deep Purple, Free, Thin Lizzy, Hendrix and Zeppelin—and know that those



days are gone forever. And I really don't think that the torch has been passed, maybe to only a select group of bands—but, hey, somebody's gotta keep the flame going."

On their debut album, **Brother**, Cry Of Love dish up a wholesome platter of good-time, down-home rock and roll in the great tradition of some of rock

music's pioneer outfits.

"It all comes down to just being able to play your instrument, sing your ass off, and write some good songs," Freed said. "Those kind of things get thrown out the window when you subscribe to that elitist attitude—but those were the things that rock and roll was originally founded on.

"For lack of a better word, we concentrated on keeping our album very organic. We made sure to record in a real secluded, rural environment so we wouldn't be distracted too much, and we didn't spend a lot of money. We just

wanted to keep it true to form and not too slick—and just make a solid rock album.

N MUSICAL TERMS, ENGLISH metallers Paradise Lost are caught somewhere between a rock and a hard place—and that's where they like to be. Teetering on the fence somewhere between death metal and progressive doom, Paradise Lost have, through four albums (including their latest, Icon), made a conscious effort to

Paradise Lost: Progressive doom masters.

broaden the limited boundaries of death metal and take the genre to new heights.

"We're trying to bridge the gap between the extreme death metal market and the harder end of the mainstream metal market," says guitarist Gregor Mackintosh. "Sepultura has already been able to bridge that gap—and it's a tough fight, but that's what we want to do.

"Slayer were also somewhat responsible for bridging that gap—and I can't think of another band that's better at conveying aggression through music—but my problem with them is once they made **Reign In Blood** ('86), they knew they had a formula that worked, and they just decided to stick with it. As far as I'm concerned, that's not the way to push music ahead. We try to test ourselves constantly, and try to use a lot of diverse influences and styles."

Granted, Paradise Lost thrive

on pushing the envelope with their complex style of gothic metal—but they're always careful to stay within comfortable territory.

"We just take things a step at a time, without moving too fast," says Mackintosh. "We don't want to diversify too much. Take a band like VoiVod—I have a lot of respect for them, but I think they went too far too soon. And now it's hard for them to pull back. We don't want to do that. But we're not going to watch ourselves too closely. Everything we do seems to fit into our style of music. We've managed to build our own style of songwriting and our own sound—and it's quite natural for us to stay here."

Paradise Lost began playing their slow brand of gloom-rock five years ago, just as the fast-paced style of grindcore started to become a viable force in death metal.

"When we first started out, bands

were only getting more and more extreme—and while everybody was playing really fast, we were playing slower," says Mackintosh. "But it was never really intentional—it was just how we started playing. We wrote music that we liked to hear, which included bands like Black Sabbath, Candlemass and early Celtic Frost.

"The bands in our scene just ended up moving in different directions. Napalm Death decided to do the grindcore thing, Obituary went for a straight death metal sound, and we moved into a more melodic vein. And now, those are three completely different forms of music—and different fan bases as well."

Although frequently associated with the death metal scene, Paradise Lost retain a somewhat pessimistic attitude with regard to the future of the stagnating genre.

"In Europe, the death metal scene has just about died," says Mackintosh. "Of





course, there are still kids looking for extreme music, but it's really not happening over there anymore. It's the bands that are actually trying new things and doing their style that mean anything over in Europe. As far as America, from what I can tell, it's peaked there, too—and it can only get worse unless bands start to change. The only bands that will survive are the ones that can write songs that actually mean something. Those who can't will just fall by the wayside."

ENTUCKY IS PROBABLY THE last place on Earth that anyone would peg as a fertile metal breeding ground—and yet, that's exactly what it is. The Northern Kentucky/Cincinnati area boasts a thriving thrash metal scene, led by youngsters Simple Aggression.

"We're proud to be from Kentucky, although most of our fan base is in Cincinnati," says drummer Kenny Soward. "Kentucky really isn't as backwards as people think—and the music scene is pretty strong. Whenever there are battle-of-the band contests in Cincinnati, the bands from northern Kentucky always win because they're the most innovative."

But even though the scene is well-populated, the local bands have to fend for themselves, as Kentucky offers little

Metal men from Kentucky.

Simple Aggression:

support for its metal residents.

"The sad part about being in a band in Kentucky is that there really isn't anything here for the bands—and there are a lot of incredible and innovative bands here," says Soward. "There's only one small radio station that only plays heavy music on Monday nights after midnight—which is because there's one humongous radio station in town that just runs the little stations out of town whenever they try to come here. It's just tough to get anything started in Kentucky."

But the five members of Simple Aggression did manage to get something started in their hometown. In fact, their musical improvements and growing fan base recently attracted the attention of guitar-wizard David T. Chastain's record label, Leviathan records.

"We'd been bustin' our asses for a few years and sending our demos to David Chastain," says Soward. "We eventually got better as a band, and David liked us enough to sign us."

As evidenced by their debut album, Formulations In Black, Simple Aggression are partial to mid-'80s

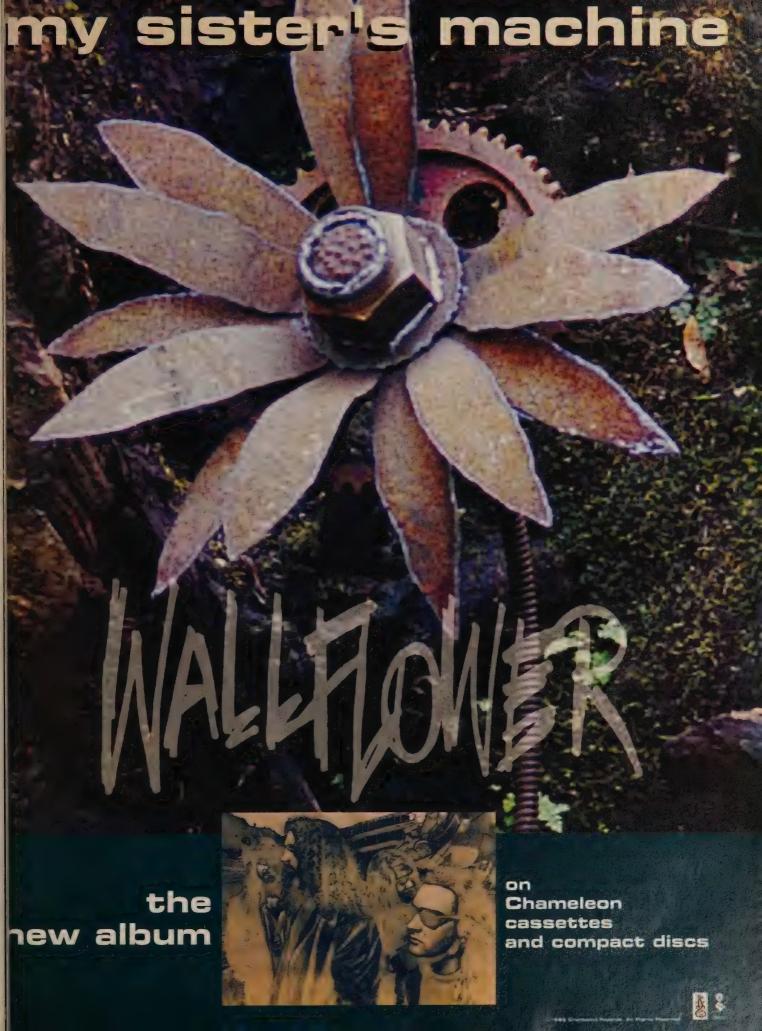
thrash metal. But while thrash is their primary influence, recently the band has allowed the impact of other styles of music to spice up their guitar-driven speed metal.

"Our first couple of demos were pretty weak. We were playing mainstream thrash mainly because we were just following the times, and that's what was going on back then. We used to listen to a lot of thrash and that's what we sounded like. But as we started getting into more contemporary music, our other influences started to show more, and we started branching out with our music."

Still, Simple Aggression realize that they are, first and foremost, a thrash band—and, despite the recent downfall of thrash metal, they have no intention of altering their style of music to suit the current trends.

"We really don't care too much about becoming a humongous band—and we certainly wouldn't change our music in such a way that we would become successful. This is just how we sound.

"The reason the thrash scene died out was because the bands just didn't progress—and we're making sure that we continue to evolve all the time. It seems like we're picking up where thrash should have gone."



HOBBY

BY ANDY SECHER

SHOP

WH: In my mind, Udo has always been the singer for Accept. His voice is the voice of our music. We made one album a couple of years ago with an American singer, David Reese, but we realized that was a mistake. We had always stayed in touch with Udo, and in fact, we helped him write many of the songs he did on his solo albums. There were never any hard feelings, so his coming

few years. Did he make a smooth transition

back into the band?

Rock stars don't live by music alone. While it may seem that some of hard rock's more single-minded performers have little ability to think of anything more than their next studio session or live performance, most rockers have a wide range of exciting outside interests. This month, we invite Accept's guitarist Wolf Hoffmann to discuss his love for photography in the Hobby Shop.

ACCEPT'S WOLF HOFFMANN

Hit Parader: How long have you had your interest in photography?

Wolf Hoffmann: I've had it for many years. It began as just something to do when we were on tour. It's a very nice diversion to be able to look out of a bus window and look at things with a photographer's eye. It makes the time go by much faster. In addition, it gave me a chance to chronicle some of the places we've been and the strange things we've done—and believe me, with Accept there have been some very strange things.

HP: Are you one of those people who always carries a camera with him in case something interesting happens?

WH: I do usually have a camera of some sort with me. (He proceeds to reach into a small sack and produce a little pocket camera.) In fact, I brought this along because I want to take your picture! I want to have evidence that this interview took place.

HP: Why? In case we end up in court? **WH:** (Laughing) Exactly! Actually, I'm trying to keep a full record of everything that's going on around Accept this time from the making of the album, to the tours, to the interviews. It's fun!

HP: Did your photography become more of a focal point in your life during the last few years when Accept wasn't recording or touring?

WH: Absolutely. It really did. I believe that one day I will work full-time on my photography. I enjoy working in black and white, taking portraits of people. But I enjoy all kinds of photography. The photo on the cover of our newest album, Objection Overruled, is one of mine. I think it's very powerful and makes a statement the moment you see it.

HP: Some people might say that a pair of hands that are tied is a rather unusual artistic statement to make. Did that reflect some

of the frustration Accept has felt in recent years?

WH: That really wasn't what we were trying to convey at all. We actually have not felt tied down in the least. We've gotten back together strictly because we wanted to. It wasn't a money thing or some legal commitment that we had. We simply wanted to do it. The album cover was really just taken from a photo I had previously done. It wasn't made expressly for the cover. We just all felt that the title and the photo worked very well together.

HP: It has been a long time since we've heard from Accept—especially with your original lineup intact. How have the fans reacted to the band being back together?

WH: Their reaction has been incredible. They are the reason that we got back together in the first place. They kept sending in letters asking us to reform and make a new album. Since we've always been a band that wanted to please the fans, it gave us serious reason to consider doing it. We were all happy doing what we were—my photography, for example. But when we did all get back together, it was very special for us. We only hope that some of that special feeling comes across to the fansthey're the ones really responsible for this album.

HP: We know that the band's vocalist, Udo Dirkschneider, had gone off on his own for a



back into the band was very easy. It's the way it's supposed to be.

HP: Objection Overruled was released on a small independent label. Why did you do that? Did the major labels show no inter-

WH: There actually was quite a bit of interest from the big labels, but we've been through that already—both the good side and the bad. We felt like we wanted to have more control this time, and we wanted to work with people who placed our album at the top of their priority list. You sacrifice certain things working with a small label, but there are many other things you gain. We're very happy with the arrangement we have now.

HP: You recorded this album as a four piece. We always think of Accept's "classic" lineup as a five piece with two guitarists. You've stayed a four piece on the road. Why?

WH: Because we like the way the band sounds this way. We always recorded as a four piece, even in the earlier days. But we had another guitarist on stage to round out the sound. But with modern technology and better equipment, we really don't need that. We're stripped down and very focused as a four piece band—it's pure Accept with no frills. That's just the way it should be.





BRUJERIA, MANTANDO GUEROS

In Spanish, the word "brujeria" translates into "black magic"—Satanism in its purist form. The seven musicians who comprise the band called Brujeria seem to have taken this to heart for on their debut album, Mantando Gueros, they have constructed a series of grotesque, graphic and often disturbing songs that capture the blood-soaked hatred these musicians seem to possess towards everything. With a history masked in secrecy, and an album as brutally heavy as any heard this year, it seems as if Brujeria could well find themselves cult as My Eyes See Red

and Salvation, these guys play with a ferocity and straight-forward intensity that marks them as potential superstars. Other times, however, their focus seems to drift into a morass of mindless riffing. Still, all in all, **Apocalypse Inside** ranks as the best album Sacrifice has ever pro-

Rating:****

TREPONEM PAL. **EXCESS IN OVERDRIVE**

This must be our month for translations, first we had "brujeria," and now are awesome. If you like your rock full pedal-to-the metal, then Treponem Pal is one disease worth catching.

Rating:**

TOURNIQUET. PATHOGENIC OCULAR DISSONANCE

Tourniquet like to bill themselves as "thinking man's metal," Of course, what such a term means is anyone's guess. We like to assume that anyone who listens to metal at least gives some thought to their actions. Well, with that aside, let's focus on this "thinking" band's latest album, Pathogenic Ocular Dissonance. (Hev. just go up to the counter and ask the clerk, for one, if you can pronounce it correctly maybe you'll win a free copy.) Here the music is precise, if somewhat cold; complex, if somewhat overblown; and technical, if somewhat stuffy. One must certainly applaud the creativity of this quintet, though their pomposity occasionally seems to get in the way of their musical power.

Rating:*



heroes for those who are drawn to the deprayed, the wicked and the outrageous.
Rating: ***

SACRIFICE, APOCALYPSE INSIDE

Sacrifice are one of those bands that make no allusions to being anything more than what they are; they're a thrash band, pure and simple, and they're damn proud of it! These Canadian rockers have now returned to the scene with Apocalypse Inside, a power-packed, nine-song presentation that mixes just enough melody amid the thrash chaos to make this package listenable. At times, especially on such opuses

we have "treponem pal." In French it's the term for the virus that causes syphilis-great name for a band, eh? Since their formation in 1986, these industrial-strength thrash masters have carved out a special niche for themselves in the metal world by blending traditional thrash elements with a surprisingly wide ranging musical style. On their latest effort, Excess In Overdrive, vocalist Marco Neves, bassist Stephane Cressend, guitarists Michel Bassin and Laurent and drummer Didier Serbourdin have once again added some fresh, new elements to their hard-driving sound, and the results, especially on such songs as Impending Embolism and Phantom Limb,

JOURNEYMAN, NEWTOOLSON

On their album, Newtoolson, Journeyman display imagination, talent and a feel for a wide variety of hard rock styles. With a sound that harkens back to classic '70s styled metal, but which also adds a continual flow of new elements to the mix, quitarist Anthony Bertino, drumnmer Chris Caponegro, vocalist Joe Melchiorre, bassist Jeff Bradburg and guitarist Dale Jiminez have created a style that is both unique and satisfying. While their occasional selfindulgence serves to slow down such tunes as Harvest Me and Devil's Bread, on average these boys show the goods to become real forces on the metal scene. Rating:***

RATING SYSTEM: ****= EXCELLENT ****= VERY GOOD ***= GOOD **= FAIR *= POOR

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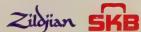
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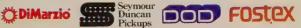






















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STORY BEHIND THE SONG: SCORPIONS' ALIEN NATION

Writing in English is something most rockers take for granted, because rock and roll is—inherently—an American art form. Even so there've been many foreigners who wanted to play rock and roll, and to do so, they had to write in English. Except for listening to records, German-born and bred Scorpions didn't know English growing up, but were determined to master the language in order to get their music heard by the masses. These days the group's main songwriters, singer Klaus Meine and rhythm guitarist Rudolf Schenker speak English more fluently than even some of the MTV VJs, but they still approach much of their songwriting music first—lyrics second. Generally Rudolf works out melodies and chords, then spews forth words. Next Klaus finishes the song, "Phonetically Rudolf is very talented in writing sounds. Sometimes I

don't listen to his words, and start the lyrics all over again. But sometimes he starts a vibe phonetically and I pick it up and take it from there. *Holiday* started like

that."

The words "allen" and "nation" were heard when Klaus and producer Bruce Fairbairn listened to the moody rocker that Rudolf had constructed. Fairbairn said, "That's the lyric to develop—Allen Nation." Klaus had a **Terminator** vision in his mind, "A futuristic song about a very tough world. And then I realized, "This is not the future—this is today. Look at the German tourists who've been killed in Miami, the 16 year old who killed a 12 year old in school and then dumped him on the highway, the riots. The Allen Nation could



be the kids of today—the new generation who are sick and tired of the crazy environment in the world. The new revolution

is to stand up for peace."

Ironically though Klaus grew up when the Berlin Wall separated East Germany from West Germany, and there was lots of tension and violence in his native land (which inspired Scorpions 1979 lyrics Crossfire), he says he never tried to write lyrics in German. Even the band's 1991 lyric Wind Of Change, about the Berlin Wall coming down, was never recorded in German, just Spanish and Russian. He jokes, "If we do record in German, our American fans will wonder, 'Hey Klaus, what are you saying?' But we might someday, and hopefully you'll like it, as well!"

ALIEN NATION

As recorded by SCORPIONS

RUDOLF SCHENKER KLAUS MEINE

As recorded by SCORPIONS

In the heat of the violence the night's exploding everywhere. When hate pulls the trigger, the devil comes to take his share in the Garden of Eden. The time is running out so fast into the heart of the demon. With no escape, our die is cast

In the city of angels death is just a moment away. In the city of angels your future won't see the light of the day.

Beware of the alien nation,

beware of the truth that they seek; they pray for eternal salvation, they pray for your soul to keep.

On the eve of destruction a reign of terror rules the street. When the heads start rolling the devil comes to let it bleed.

In the city of angels death is just a moment away. In the city of angels your future won't see the light of the day.

Walk on past the alien nation, walk on to the end of your reach. No fear of the alien nation, no fear of the hatred they preach.

Don't run, there's no place to hide—today or tomorrow it will get you.

Don't move, the knife is right at your throat and whatever you do, there's no way out when the shroud comes down on this place to bury us all alive. We'll know the time has come to face the hate.

Beware of the alien nation, beware of the truth that they seek; they pray for eternal salvation, they pray for your soul to keep. Walk on past the alien nation, walk on to the end of your reach. They pray for your eternal damnation,

they pray for your soul to keep.

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and smashing your dreams.
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Just call my name
'cause I'll hear you scream,
Master,
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Master, Master.
Where's the dreams that I've been
after?

Master, Master, you promised only lies. Laughter, laughter, all I hear or see is laughter, laughter, laughter, laughing at my cries. Hell is worth all that natural habitat. Just a rhyme without a reason.

Just a rhyme without a reason.

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Now your life is out of season. I will occupy.

I will occupy.
I will help you die.
I will run through you.
Now I rule you, too.
Come crawling faster,
obey your Master.
Your life burns faster,

Your life burns faster, obey your Master, Master.

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with your thoughts of an insurrection.

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could bring a change of your affec-

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No, no, no, I don't want to be crucified.

Got a heavy cross to bear when there's salt in your lacerations.

At least when I die, I can look 'em in the eve, see them off to eternal damnation, see the bloodstained curtains in the temple of love where the truth is a state of your

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How can they see when they're so damn blind?

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I can't accept what they say I choose to go my own way. I don't want to be crucified.

Flying high, sanctify, living a lie, by the hand of intoxication. Under attack, see the scars on my back, think it's time for a needed vacation.

No, no, no, I don't want to be crucified.

Can you believe in something not fit for their consumption? Hold on strong to the end use the force in the back of your mind.

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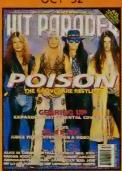






















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CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysteria (Incl: extra track not on U.S. Album) CD-910 — Def Leppard — Let's Get Rocked (Incl: 2 unreleased tracks) CD-928 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) CD-1245 — Def Leppard — Tonight - Vol. 2 (Incl: live track) CD-1056 - Def Leppard — Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1104 - Def Leppard - Heaven Is (Incl: 2 live tracks) CD-1104 - Def Leppard - Tonight (Incl: live tracks)	\$32.99 \$16.99 \$44.99 \$17.99 \$16.99	CD-1112 - Megadeth - Sweating Bullets (Live tracks) CD-1130 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD) Send check or money order to	\$16.99 \$18.99 \$18.99 \$19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 — Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1203 - Stevle Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD	\$19.9 \$16.9 \$16.9 \$17.9 \$29.9
CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan)	\$32.99 \$16.99 \$44.99 \$17.99 \$16.99 \$16.99 \$19.99	CD-1112 - Megadeth - Sweating Bullets (Live tracks) CD-1130 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing,	\$16.99 \$18.99 \$18.99 \$19.99 \$19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 — Soundgarden — Rusty Cage (Incl: 2 unreleased tracks)	\$19.9 \$16.9 \$16.9 \$17.9 \$29.9 \$75.0
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CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan)	\$32.99 \$16.99 \$17.99 \$16.99 \$19.99 \$29.99 \$29.99 \$29.99 \$29.99 \$36.99 \$17.99 \$16.99	CD-1112 - Megadeth - Sweating Bullets (Live tracks) CD-1130 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing,	\$16.99 \$18.99 \$18.99 \$19.99 \$19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 — Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1059 - Stevle Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-972 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-343 — U2 — All I Want Is You (Incl: unreleased track/ Pix CD) CD-344 — U2 — Angel of Harlem (Pix CD/Incl: unreleased track) CD-832 — U2 — New Year's Day (Live tracks)	\$19.9 \$16.9 \$16.9 \$17.9 \$29.9 \$75.0 \$16.9 \$16.9 \$16.9
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CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysteria (Incl: extra track not on U.S. Album) (CD-910 — Def Leppard — Et's Get Rocked (Incl: 2 unreleased tracks) CD-928 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) CD-1245 — Def Leppard — Tonight - Vol. 2 (Incl: live track) CD-1245 — Def Leppard - Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1104 - Def Leppard - Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1104 - Def Leppard - Tonight (Incl: live tracks) CD-1242 - Def Leppard - Tonight (Incl: live tracks) With Brian May of Queen (Ltd. CD) CD-026 — Dio — Intermission CD-937 — Dio — The Elf Albums (2 CDs On 1) CD-1052 - Dio — Diamonds (Best of Dio) CD-1192 - Dio — Diamonds (Best of Dio) CD-1192 - Dio — Diamonds (Best of Dio) CD-1192 - Extreme - Rest in Peace (Limited Collectors' Box) CD-1064 — Extreme - Tragic Comic (Incl: live tracks) (Pix CD) CD-096 — Extreme - Tragic Comic (Incl: live tracks) (Pix CD) CD-037 — Faese — First Step CD-034 — Faese — First Step CD-035 — Faese — Snakes & Ladders CD-035 — Faese — Snakes & Ladders CD-037 - Faster Pussycat — Live and Rare CD-037 - Faster Pussycat — Live and Rare CD-038 — Firsterpussycat — Vive and Rare CD-038 — Firsterpusse — Love of a Lifetime (Live tracks)	\$32.99 \$44.99 \$17.99 \$16.99 \$16.99 \$29.99 \$29.99 \$36.99 \$16.99 \$16.99 \$16.99 \$29.90 \$29.90 \$20.90 \$20.90 \$20.90 \$2	CD-1130 - Megadeth - Sweating Bullets (Live tracks) CD-1300 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing, Item # Description	\$16.99 \$18.99 \$18.99 \$19.99 51.99 51.99 51.99 51.99	(Incl: Stray Cat Blues & Into The Void) CD-978 — Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1059 - Stevle Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-972 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Sill Haven't Found (Plus 2 unreleased tracks) CD-343 — U2 — All I Want Is You (Incl: unreleased track/ Pix CD) CD-344 — U2 — Angel of Harlem (Pix CD/Incl: unreleased track) CD-832 — U2 — New Year's Day (Live tracks) CD-923 — U2 — Bono Talks (Pix CD - Interview) CD-113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1053 - W.A.S.P. — The Crimson Idol (From England) CD-1053 - W.A.S.P. — Hol On To My Heart (Incl: 3 unreleased tracks)	\$19.9 \$16.9 \$16.9 \$17.9 \$29.9 \$75.0 \$16.5 \$16.5 \$16.5 \$16.5 \$19.9 \$29.9 \$29.9 \$29.9
CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysteria (Incl: extra track not on U.S. Album) CD-910 — Def Leppard — Let's Get Rocked (Incl: 2 unreleased tracks) CD-928 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) CD-1245 — Def Leppard — Tonight - Vol. 2 (Incl: live track) CD-1245 — Def Leppard — Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1046 — Def Leppard — Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1104 - Def Leppard - Heaven Is (Incl: 2 live tracks) CD-1242 - Def Leppard - Heaven Is (Incl: live tracks) With Brian May of Queen (Ltd. CD) CD-026 — Dio — Intermission CD-957 — Dio — The Elf Albums (2 CDs On 1) CD-9102 — Dio — Diamonds (Best of Dio) CD-1102 - Extreme - Tragic Comic (Incl: live tracks) (Pix CD) CD-0102 — Fait no More — Live At The Brixton Academy CD-032 — Faces — First Step CD-034 — Faces — First Step CD-034 — Faces — Ooh La La CD-037 — Faster Pussyeat — Live and Rare CD-038 — Faster Pussyeat — Live and Rare CD-039 — Faster Pussyeat — Live and Rare CD-030 — Faster Pussyeat — Live and Rare CD-031 — Faster Pussyeat — Live and Rare CD-033 — Faster Pussyeat — Live and Rare CD-034 — Faster Pussyeat — Live and Rare CD-035 — Firehouse — Love of a Lifetime (Live tracks)	\$32.99 \$16.99 \$44.99 \$17.99 \$16.99 \$16.99 \$22.99 \$22.99 \$36.99 \$16.99 \$16.99 \$22.90 \$22.90 \$20.90 \$2	CD-1130 - Megadeth - Sweating Bullets (Live tracks) CD-1300 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 - Madonna - Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing, Item # Description Postage & Handling	\$16.99 \$18.99 \$18.99 \$19.99 51.99 51.99 51.99 51.99	(Incl: Stray Cat Blues & Into The Void) CD-978 - Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1203 - Stevie Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-973 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-973 — U2 — Still Want Is You (Incl: unreleased track) / Exception (Incl: unreleased track) CD-832 — U2 — New Year's Day (Live tracks) CD-923 — U2 — Bono Talks (Pix CD - Interview) CD-1089 - UFO — Essential (16 tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1125 - Van Halen - Live (Incl: live tracks) CD-981 — W.A.S.P. — The Crimson Idol (From England) CD-1053 - W.A.S.P. — The Crimson Idol (From England) (Incl: 3 unreleased tracks)	\$19.9\$16.9\$16.9\$16.9\$75.0\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9.
CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysteria (Incl: extra track not on U.S. Album) CD-910 — Def Leppard — Let's Get Rocked (Incl: 2 unreleased tracks) CD-928 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) CD-1245 — Def Leppard — Tonight - Vol. 2 (Incl: live track) CD-1245 — Def Leppard - Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1242 — Def Leppard - Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1104 - Def Leppard - House (Incl: 2 live tracks) CD-1242 — Def Leppard - Tonight (Incl: live tracks) With Brian May of Queen (Ltd. CD) CD-026 — Dio — Intermission CD-1052 — Dio — Diamonds (Best of Dio) CD-1052 — Dio — Diamonds (Best of Dio) CD-1192 — Dio — Diamonds (Best of Dio) CD-1103 — Extreme - Rest in Peace (Limited Collectors' Box) CD-1104 — Extreme - Frasi in Peace (Limited Collectors' Box) CD-1052 — Faith No More — Live At The Brixton Academy CD-032 — Faece — First Step CD-034 — Faece — On La La CD-035 — Faece — Snakes & Ladders CD-037 — Faster Pussycat — Live and Rare CD-1077 - Faster Pussycat — Live and Rare CD-1077 - Faster Pussycat — Live and Rare CD-038 — Frierhouse — Love of a Lifetime (Live tracks) not on U.S. Album & 32 page Deluxe booklet) CD-083 — Firehouse — Love of a Lifetime (Live tracks) not on U.S. Album & 32 page Deluxe booklet) CD-083 — Firehouse — Love of a Lifetime (Live tracks) CD-063 — Freddle Mercury — Barcelona	\$32.99 \$16.99 \$44.99 \$17.99 \$16.99 \$16.99 \$22.99 \$22.99 \$36.99 \$16.99 \$16.99 \$22.90 \$22.90 \$20.90 \$2	CD-1132 - Megadeth - Sweating Bullets (Live tracks) CD-1303 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing, Item # Description Postage & Handling Total Enclosed	S16.99 S18.99 S18.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 — Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1059 - Stevle Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-972 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-343 — U2 — All I Want Is You (Incl: unreleased track / Pix CD) CD-344 — U2 — Angel of Harlem (Pix CD/Incl: unreleased track) CD-923 — U2 — Sesential (16 tracks) CD-1089 — U7 — Sesential (16 tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1125 - Van Halen - Live (Incl: live tracks not on U.S. Album) CD-981 — WA.S.P. — The Crimson Idol (From England) CD-1053 - WA.S.P. — The Crimson Idol (From England) CD-908 — W.A.S.P The Crimson Idol (From England) CD-908 — W.A.S.P I Am One (Incl: live tracks)	\$19.9\$16.9\$16.9\$16.9\$75.0\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9\$16.9.
CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysteria (Incl: extra track not on U.S. Album) CD-910 — Def Leppard — Let's Get Rocked (Incl: 2 unreleased tracks) CD-928 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) CD-1245 — Def Leppard — Tonight - Vol. 2 (Incl: live track) CD-1245 — Def Leppard - Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1046 — Def Leppard - Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1104 - Def Leppard - Heaven Is (Incl: 2 live tracks) CD-1242 - Def Leppard - Hought (Incl: live tracks) With Britan May of Queen (Ltd. CD) CD-026 — Dio — Intermission CD-957 — Dio — The Elf Albums (2 CDs On 1) CD-1952 - Dio — Diamonds (Best of Dio) CD-1192 - Doro - Angels Never Die CD-1046 - Extreme - Tragic Comic (Incl: live tracks) (Pix CD) CD-099 — Extreme - Tragic Comic (Incl: live tracks) (Pix CD) CD-099 — Extreme - Tragic Comic (Incl: live tracks) (Pix CD) CD-093 — Faets — First Step CD-034 — Faees — Ooh La La CD-035 — Faees — Snakes & Ladders CD-036 — Faster Pussycat — Live and Rare CD-037 — Frester Pussycat — Live and Rare CD-0385 — Firehouse — Love of a Lifetime (Live tracks) not on U.S. Album & 32 page Deluxe booklet) CD-063 — Freddle Mercury — Barcelona CD-086 — Guns "N Roses — Interview Pix CD from England CD-086 — Guns "N Roses — Interview Pix CD from England CD-086 — Guns "N Roses — Interview Pix CD from England	\$32.99 \$16.99 \$17.99 \$16.99 \$16.99 \$16.99 \$22.99 \$22.99 \$36.99 \$16.99 \$22.90 \$22.90 \$20.90 \$2	CD-1130 - Megadeth - Sweating Bullets (Live tracks) CD-1300 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 - Madonna - Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing, Item # Description Postage & Handling	S16.99 S18.99 S18.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 - Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1203 - Stevie Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-973 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-343 — U2 — All I Want Is You (Incl: unreleased track / Pix CD) CD-344 — U2 — Angel of Harlem (Pix CD/Incl: unreleased track) CD-832 — U2 — New Year's Day (Live tracks) CD-923 — U2 — Bono Talks (Pix CD - Interview) CD-1089 - UFO — Essential (16 tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1125 - Van Halen - Live (Incl: live tracks) CD-1053 - W.A.S.P. — The Crimson Idol (From England) CD-1089 — W.A.S.P. — The Crimson Idol (From England) CD-1087 - W.A.S.P Then Crimson Idol (Live tracks) CD-1087 - W.A.S.P Then Crimson Idol (Live tracks)	\$19.9 \$16.9 \$16.5 \$17.5 \$29.9 \$75.0 \$16.5 \$16.5 \$16.5 \$16.5 \$16.5 \$19.9 \$29.9
CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysieria (Incl: extra track not on U.S. Album) CD-910 — Def Leppard — Let's Get Rocked (Incl: 2 unreleased tracks) CD-928 — Def Leppard — Let's Get Rocked (Incl: 2 unreleased tracks) CD-1245 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) CD-1245 — Def Leppard — Tonight - Vol. 2 (Incl: live track) CD-1245 — Def Leppard — Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1046 — Def Leppard - Honight (Incl: live tracks) With Brian May of Queen (I.d. CD) CD-1104 — Def Leppard - Tonight (Incl: live tracks) With Brian May of Queen (I.d. CD) CD-026 — Dio — Intermission CD-957 — Dio — The Elf Albums (2 CDs On 1) CD-152 — Dio — Diamonds (Best of Dio) CD-1192 — Doro — Angels Never Die CD-1046 — Extreme — Tragic Comic (Incl: live tracks) (Pix CD) CD-969 — Extreme — Tragic Comic (Incl: live tracks) (Pix CD) CD-032 — Faces — First Step CD-033 — Faces — First Step CD-034 — Faces — Ooh La La CD-035 — Faster Pussycat — Live and Rare CD-1077 — Faster Pussycat — Live and Rare CD-1077 — Faster Pussycat — Live and Rare CD-1077 — Faster Pussycat — Live and Rare CD-1078 — Freddle Mercury — Barcelona CD-082 — Guas "N Roses — Interview Pix CD from England … CD-083 — Freddle Mercury — Barcelona CD-084 — Guas "N Roses — Interview Pix CD from England … CD-085 — Guas "N Roses — Interview Pix CD from England … CD-066 — Guas "N Roses — Interview Pix CD from England … CD-067 — Guas "N Roses — Interview Pix CD from England …	\$32.99 \$16.99 \$17.99 \$16.99 \$16.99 \$16.99 \$22.99 \$22.99 \$36.99 \$16.99 \$22.90 \$22.90 \$20.90 \$2	CD-1132 - Megadeth - Sweating Bullets (Live tracks) CD-1303 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing, Item # Description Postage & Handling Total Enclosed	S16.99 S18.99 S18.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 — Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skuld Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1099 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1093 - Stevie Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-972 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-344 — U2 — Angel of Harlem (Pix CD/Incl: unreleased track) CD-334 — U2 — New Year's Day (Live tracks) CD-923 — U2 — New Year's Day (Live tracks) CD-1083 — U2 — New Year's Day (Live tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1125 - Van Halen - Live (Incl: live tracks not on U.S. Album) CD-981 — W.A.S.P. — The Crimson Idol (From England) CD-1053 - W.A.S.P. — The Crimson Idol (From England) CD-908 — W.A.S.P I Am One (Incl: live tracks) CD-1105 - W.A.S.P Animal (Fuck Like A Beast) (U.S. CD) (Incl: live tracks)	\$19.9\$16.9\$16.9\$17.9\$29.9\$75.0\$16.9\$16.9\$16.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$319.9\$319.9\$319.9\$319.9.
CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysteria (Inicl: extra track not on U.S. Album) CD-910 — Def Leppard — Et's Get Rocked (Inicl: 2 unreleased tracks) CD-928 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) CD-1245 — Def Leppard — Tonight - Vol. 2 (Inicl: live track) CD-1245 — Def Leppard - Have You Ever Needed Someone So Bad (inicl: unreleased tracks) CD-1104 - Def Leppard - Have You Ever Needed Someone So Bad (inicl: unreleased tracks) CD-1104 - Def Leppard - House (Inicl: 2 live tracks) CD-1242 - Def Leppard - Tonight (Inicl: live tracks) With Brian May of Queen (Ltd. CD) CD-026 — Dio — Intermission CD-937 — Dio — The Elf Albums (2 CDs On 1) CD-1052 - Dio — Diamonds (Best of Dio) CD-1192 - Dio — Diamonds (Best of Dio) CD-1192 - Dio — Diamonds (Best of Dio) CD-1192 - Extreme - Rest in Peace (Limited Collectors' Box) CD-1040 - Extreme - Song For Love (Inicl: Love of My Life) CD-039 — Extreme - Song For Love (Inicl: Love of My Life) CD-034 — Faese — First Step CD-033 — Faese — First Step CD-034 — Faese — On La La CD-035 — Faese — Snakes & Ladders CD-037 - Faster Pussycat — Live and Rare CD-1077 - Faster Pussycat — Live and Rare CD-038 — Frierhouse — Love of a Lifetime (Live tracks) CD-038 — Frierhouse — Love of a Lifetime (Live tracks) CD-038 — Frierhouse — Love of a Lifetime (Live tracks) CD-038 — Frierhouse — Love of a Lifetime (Live tracks) CD-038 — Frierhouse — Love of a Lifetime (Live tracks) CD-039 — Guns "N Roses — Interview Pix CD from England CD-049 — Guns "N Roses — Knockin' On Heaven's Door (Live at Wembley Stadium) CD-041 — Faster Pussycat — Don't Cry (Incl: 3 versions	\$32.99 \$44.99 \$17.99 \$16.99 \$16.99 \$29.99 \$29.99 \$36.99 \$17.99 \$29.90 \$29.90 \$20.90 \$2	CD-1112 - Megadeth - Sweating Bullets (Live tracks) CD-1300 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing, Item # Description Postage & Handling Total Enclosed Foreign orders, \$8.00 postage	S16.99 S18.99 S18.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 - Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1203 - Stevie Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-973 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-343 — U2 — All I Want Is You (Incl: unreleased track / Pix CD) CD-344 — U2 — Angel of Harlem (Pix CD/Incl: unreleased track) CD-832 — U2 — New Year's Day (Live tracks) CD-923 — U2 — Bono Talks (Pix CD - Interview) CD-1089 - UFO — Essential (16 tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1125 - Van Halen - Live (Incl: live tracks) CD-1053 - W.A.S.P. — The Crimson Idol (From England) CD-1089 — W.A.S.P. — The Crimson Idol (From England) CD-1087 - W.A.S.P Then Crimson Idol (Live tracks) CD-1087 - W.A.S.P Then Crimson Idol (Live tracks)	\$19.9\$16.9\$16.9\$17.9\$29.9\$75.0\$16.9\$16.9\$16.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$29.9\$310.9.
CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysieria (Inicl: extra track not on U.S. Album) CD-910 — Def Leppard — Let's Get Rocked (Inicl: 2 unreleased tracks) CD-928 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) CD-1245 — Def Leppard — Tonight - Vol. 2 (Inicl: live track) CD-1245 — Def Leppard — Have You Ever Needed Someone So Bad (inicl: unreleased tracks) CD-1046 — Def Leppard - Heaven Is (Inicl: 2 live tracks) CD-1242 - Def Leppard - Tonight (Inicl: live tracks) With Brian May of Queen (Ltd. CD) CD-026 — Dio — Intermission CD-957 — Dio — The Elf Albums (2 CDs On 1) CD-957 — Dio — The Elf Albums (2 CDs On 1) CD-1192 - Doro - Angels Never Die CD-1046 - Extreme - Tragic Comic (Inicl: live tracks) (Pix CD) CD-049 — Extreme - Tragic Comic (Inicl: live tracks) (Pix CD) CD-059 — Extreme - Tragic Comic (Inicl: live tracks) (Pix CD) CD-032 — Faces — First Step CD-034 — Faces — First Step CD-035 — Faces — First Step CD-036 — Faster Pussycat — Live and Rare CD-1077 - Faster Pussycat — Live and Rare CD-1078 — Freddle Mercury — Barcelona CD-082 — Guns "N Roses — Linetview Pix CD from England CD-986 — Guns "N Roses — Knockin 'On Heaven's Door (Live ai Wembley Stadium) CD-021 — Guns "N Roses — Knockin 'On Heaven's Door (Live ai Wembley Stadium)	\$32.99 \$16.99 \$44.99 \$17.99 \$16.99 \$16.99 \$22.99 \$22.99 \$22.99 \$36.99 \$16.99 \$22.99 \$21.90 \$21.90 \$2	CD-1132 - Megadeth - Sweating Bullets (Live tracks) CD-1303 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing, Item # Description Postage & Handling Total Enclosed	S16.99 S18.99 S18.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 - Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1203 - Stevie Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-972 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-9344 — U2 — Angel of Harlem (Pix CD/Incl: unreleased track) CD-832 — U2 — New Year's Day (Live tracks) CD-923 — U2 — Bono Talks (Pix CD - Interview) CD-1089 — UFO — Essential (16 tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1125 - Van Halen — Live (Incl: live tracks not on U.S. Album) CD-981 — W.A.S.P. — The Crimson Idol (From England) CD-1083 - W.A.S.P. — The Crimson Idol (From England) CD-1087 - W.A.S.P Chainsaw Charlie CD-1087 - W.A.S.P Chainsaw Charlie CD-1105 - W.A.S.P Animal (Fuck Like A Beast) (U.S. CD) (Incl: live tracks) CD-1209 - W.A.S.P Live In The Row (All live tracks)	\$19.9 \$16.9 \$16.9 \$17.9 \$29.9 \$75.0 \$16.9 \$16.9 \$19.9 \$29.9 \$29.9 \$29.9 \$16.9 \$16.9 \$29.9 \$16.9 \$29.9
CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysteria (Inicl: extra track not on U.S. Album) CD-910 — Def Leppard — Let's Get Rocked (Inicl: 2 unreleased tracks) CD-928 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) CD-1245 — Def Leppard — Tonight - Vol. 2 (Inicl: live tracks) CD-1245 — Def Leppard — Have You Ever Needed Someone So Bad (inicl: unreleased tracks) CD-1045 — Def Leppard — Have You Ever Needed Someone So Bad (inicl: unreleased tracks) CD-1104 - Def Leppard — House (Inicl: 2 live tracks) CD-1242 — Def Leppard — Tonight (Inicl: live tracks) With Brian May of Queen (Ltd. CD) CD-026 — Dio — Intermission CD-957 — Dio — The Elf Albums (2 CDS On 1) CD-1052 — Dio — Diamonds (Best of Dio) CD-1192 — Dio — Diamonds (Best of Dio) CD-1192 — Dio — Diamonds (Best of Dio) CD-1103 — Extreme — Rest in Peace (Limited Collectors' Box) CD-1040 — Extreme — Fragic Comic (Inicl: live tracks) (Pix CD) CD-029 — Extreme — Fragic Comic (Inicl: live tracks) (Pix CD) CD-034 — Faces — First Step CD-035 — Faces — First Step CD-036 — Faster Pussyceat — Live and Rare CD-1077 - Faster Pussyceat — Live and Rare CD-1077 - Faster Pussyceat — Live and Rare CD-038 — Fraese — Ooh La La CD-035 — Fraese — Ooh La La CD-035 — Fraese — Ooh La La CD-036 — Guas "N Roses — Neove of a Lifetime (Live tracks) CD-037 — Fraese — Ooh La Cous "N Roses — Interview Pix CD from England CD-049 — Cous "N Roses — Interview Pix CD from England CD-049 — Guas "N Roses — Interview Pix CD from England CD-049 — Guas "N Roses — Interview Pix CD from England CD-049 — Guas "N Roses — Nonckin' On Heaven's Door (Live at Wembley Stadium) CD-049 — Guas "N Roses — Nonckin' On Heaven's Door	\$32.99 \$16.99 \$17.99 \$16.99 \$16.99 \$29.99 \$29.99 \$22.99 \$36.99 \$16.99 \$16.99 \$29.90 \$29.90 \$20.90 \$20.90 \$2	CD-1112 - Megadeth - Sweating Bullets (Live tracks) CD-1300 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing, Item # Description Postage & Handling Total Enclosed Foreign orders, \$8.00 postage	S16.99 S18.99 S18.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 — Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1059 - Stevle Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-972 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Sill Haven't Found (Plus 2 unreleased tracks) CD-973 — U2 — All I Want Is You (Incl: unreleased track/ Pix CD) CD-343 — U2 — All I Want Is You (Incl: unreleased track/ Pix CD) CD-344 — U2 — Angel of Harlem (Pix CD/Incl: unreleased track) CD-923 — U2 — Swel Year's Day (Live tracks) CD-923 — U2 — Bono Talks (Pix CD - Interview) CD-1089 - UFO — Essential (16 tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1125 - Van Halen - Live (Incl: live tracks not on U.S. Album) CD-981 — W.A.S.P. — The Crimson Idol (From England) CD-1053 - W.A.S.P. — Hold On To My Heart (Incl: 3 unreleased tracks) CD-105 - W.A.S.P Live In The Row (All live tracks) CD-1105 - W.A.S.P Live In The Row (All live tracks)	\$19.9 \$16.9 \$16.9 \$17.9 \$29.9 \$75.0 \$16.9 \$16.9 \$16.9 \$19.9 \$29.9
CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysteria (Incl: extra track not on U.S. Album) (CD-910 — Def Leppard — Hysteria (Incl: extra track not on U.S. Album) (CD-910 — Def Leppard — Let's Get Rocked (Incl: 2 unreleased tracks) (CD-928 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) (CD-1245 — Def Leppard — Tonight - Vol. 2 (Incl: live track) (CD-1245 — Def Leppard - Have You Ever Needed Someone So Bad (incl: unreleased tracks) (CD-1046 — Def Leppard - Heaven Is (Incl: 2 live tracks) (CD-1104 - Def Leppard - Heaven Is (Incl: 2 live tracks) (CD-1242 - Def Leppard - Tonight (Incl: live tracks) (CD-1242 - Def Leppard - Tonight (Incl: live tracks) (CD-1242 - Def Leppard - Tonight (Incl: live tracks) (CD-975 — Dio — Intermission (CD-957 — Dio — Intermission (CD-957 — Dio — Diamonds (Best of Dio) (CD-1102 - Dio — Diamonds (Best of Dio) (CD-1102 - Extreme - Tragic Comic (Incl: live tracks) (Pix CD) (CD-969 — Extreme - Tragic Comic (Incl: live tracks) (Pix CD) (CD-969 — Extreme - Song For Love (Incl: Love of My Life) (CD-035 — Faees — First Step (CD-034 — Faees — Ooh La La (CD-035 — Faees — Snakes & Ladders (CD-036 — Faster Pussycat — Live and Rare (CD-037 — Faster Pussycat — Live and Rare (CD-037 — Fredble Mercury — Barcelona (CD-087 — Fredble Mercury — Barcelona (CD-086 — Guns "N Roses — Interview Pix CD from England (CD-986 — Guns "N Roses — Horekin" On Heaven's Door (Live at Wembley Stadium) (CD-031 — Guns "N Roses — Don't Cry (Incl: 3 versions of Don't Cry) (CD-1087 — Great White — Live In London	\$32.99 \$44.99 \$17.99 \$16.99 \$16.99 \$16.99 \$22.99 \$22.99 \$36.99 \$16.99 \$22.99 \$23.90 \$23.00 \$2	CD-1130 - Megadeth - Sweating Bullets (Live tracks) CD-1300 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD") Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing, Item # Description Postage & Handling Total Enclosed Foreign orders, \$8.00 postage Name	S16.99 S18.99 S18.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 — Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1059 - Stevle Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-972 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Sill Haven't Found (Plus 2 unreleased tracks) CD-973 — U2 — All I Want Is You (Incl: unreleased track/ Pix CD) CD-343 — U2 — All I Want Is You (Incl: unreleased track/ Pix CD) CD-344 — U2 — Angel of Harlem (Pix CD/Incl: unreleased track) CD-923 — U2 — Swel Year's Day (Live tracks) CD-923 — U2 — Bono Talks (Pix CD - Interview) CD-1089 - UFO — Essential (16 tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1125 - Van Halen - Live (Incl: live tracks not on U.S. Album) CD-981 — W.A.S.P. — The Crimson Idol (From England) CD-1053 - W.A.S.P. — Hold On To My Heart (Incl: 3 unreleased tracks) CD-105 - W.A.S.P Live In The Row (All live tracks) CD-1105 - W.A.S.P Live In The Row (All live tracks)	\$19.9 \$16.9 \$16.9 \$17.9 \$29.9 \$75.0 \$16.9 \$16.9 \$16.9 \$19.9 \$29.9
CD-974 — Def Leppard — Let's Get Rocked (Plus 2 live tracks: not on U.S. Album - from Japan) CD-839 — Def Leppard — Hysieria (Incl: extra track not on U.S. Album) CD-910 — Def Leppard — Let's Get Rocked (Incl: 2 unreleased tracks) CD-928 — Def Leppard — Adrenalize (Plus 2 live tracks) not on U.S. Album) (Plus 38 page booklet) CD-1245 — Def Leppard — Tonight - Vol. 2 (Incl: live track) CD-1245 — Def Leppard — Have You Ever Needed Someone So Bad (incl: unreleased tracks) CD-1046 — Def Leppard - Honight - Vol. 2 (Incl: live track) CD-1104 — Def Leppard - Honight (Incl: live tracks) With Brian May of Queen (I.d. CD) CD-026 — Dio — Intermission CD-957 — Dio — The Elf Albums (2 CDs On 1) CD-957 — Dio — Diamonds (Best of Dio) CD-1192 — Doro — Angels Never Die CD-1064 — Extreme - Tragic Comic (Incl: live tracks) (Plx CD) CD-969 — Extreme - Tragic Comic (Incl: live tracks) (Plx CD) CD-032 — Faces — First Step CD-033 — Faces — First Step CD-034 — Faces — Coh La La CD-035 — Faster Pussycat — Live and Rare CD-1077 - Faster Pussycat — Live and Rare CD-1077 - Faster Pussycat — Live and Rare CD-1078 — Faster Pussycat — Live and Rare CD-1079 — Guns "N Roses — Knockin" On Heaven's Door (Live at Wembley Stadium) CD-083 — Freddle Mercury — Barcelona CD-084 — Guns "N Roses — Interview Pix CD from England CD-085 — Guns "N Roses — Interview Pix CD from England CD-087 — Guns "N Roses — Interview Pix CD from England CD-087 — Guns "N Roses — Interview Pix CD from England CD-098 — Guns "N Roses — Interview Pix CD from England CD-098 — Guns "N Roses — Interview Pix CD from England CD-099 — Great White — Live In London CD-1093 — Guns "N Roses — Pix Bubbles Go Ape	\$32.99 \$16.99 \$14.99 \$17.99 \$16.99 \$19.99 \$29.99 \$29.99 \$36.99 \$16.99 \$16.99 \$29.99 \$20.90 \$20.90 \$2	CD-1112 - Megadeth - Sweating Bullets (Live tracks) CD-1300 - Megadeth - Foreclosure of A Dream (Remix & live tracks) CD-1084 - Megadeth - Skin O' My Teeth (Vol. 2) (Incl: unreleased tracks "Ltd Pix CD") CD-956 — Madonna — Interview (Ltd. Pix CD) Send check or money order to THE RIGHT CHOICE 40-19 164th St., Dept. H, Flushing, Item # Description Postage & Handling Total Enclosed Foreign orders, \$8.00 postage	S16.99 S18.99 S18.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99 S19.99	(Incl: Stray Cat Blues & Into The Void) CD-978 - Soundgarden — Rusty Cage (Incl: 2 unreleased tracks) CD-827 — Skid Row — Wasted Time (Incl: Get The Fuck Out "Live") CD-1058 - Skid Row — Youth gone Wild (Incl: unreleased & live tracks) CD-1059 - Sepultura — Third World Posse (Incl: previously unreleased live tracks) CD-1203 - Stevie Ray Vaughan - The Understanding of Love (Live in Finland 1984) 2 CD CD-971 — U2 — Streets Have No Names (Incl: 3 unreleased tracks) CD-973 — U2 — Fire (Plus 2 live tracks) CD-973 — U2 — Still Haven't Found (Plus 2 unreleased tracks) CD-343 — U2 — All I Want Is You (Incl: unreleased track / Pix CD) CD-344 — U2 — Angel of Harlem (Pix CD/Incl: unreleased track) CD-832 — U2 — New Year's Day (Live tracks) CD-1089 - UFO — Essential (16 tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1113 - Ugly Kid Joe - Cats in The Cradle (Incl: live tracks) CD-1053 - W.A.S.P. — The Crimson Idol (From England) CD-1053 - W.A.S.P. — The Crimson Idol (From England) CD-1089 — W.A.S.P. — The Crimson Idol (From England) CD-1087 - W.A.S.P Animal (Fuck Like A Beast) (U.S. CD) (Incl: live tracks) [If you don't see what you are looking for, write to us and we lit for you. We have in stock over 6,000 different CD's and V	\$19.9 \$16.9 \$16.9 \$17.9 \$29.9 \$75.0 \$16.9 \$16.9 \$16.9 \$19.9 \$29.9
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LEMMY KILMISTER PHIL CAMPBELL MICHAEL BURSTON MICKEY DEE

As recorded by MOTORHEAD

Riots in the burning streets, crystal night outside. Brutal music in the night, enough to make you cry. Nobody knows how it is to sleep and drown the world. I am the midnight snake to bite your little girls. Outside in the distance, the city in the fire. See the houses burning down, mile after mile.

I don't think you know about your future yet. I don't think you're gonna like the one you're going to get, ghost rider in the sky.... burnerl

Light outside my window, victim's on the floor. rats in all the bedrooms, thunder at the door. Nobody knows anything, kill and wear a smile. Here come the pirates baby, don't you touch that dial. You ain't gonna hurt me, you won't put me down

this ain't no circus and I sure don't need no clowns.

I will be the one that you can't be. I will see the things that you can't seedemons blind your eves.... bumerl

Beat me like a hammer baby, stick me like a pig,

throw me to the lions, baby, wear me like a wig, I am not the only one to walk to the fire. I would rather burn than let them make me be a liar I cannot be beaten, I cannot be like you. I cannot be otherwise, no matter what you do.

I am the voice of broken glass. I am the voice to drive you mad at last. I am the truth the liar turned around..... burner! burnerl burnerl

Bum 'em anyway, anyway.

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MAKE BELIEVE (JESUS FREAK)

DAVID DERRICK JAROD TUTON KYLE ELISON

1B. PUBLICATION NO. 0162-0266

As recorded by PARIAH

Does anyone here agree with me? Everyone here lives in make

Everyone here is a Jesus freak it's not a safe place to be.

Days will come for us to face. At night we'll sleep our lives away, what you dream isn't real, with your eyes you can feel.

I praise my mistakes, they push me in the right direction. Sometimes it takes a little wrong to get things right. Hurtin' you is not my intention.

Northern light burns my eyes. A lonely face is my disguise, swollen eyes begin to tear, happiness becomes my fear.

Hate is not a race hate-oo. I praise my mistakes, they push me in a new direction. Sometimes it takes a little wrong to get things right. Hurtin' you is not my intention. Why do we hate? It's not a race. Hate-oo. Hate is not a race. I know. I know.

1993 Pariah/Killingbird Music.

VIOLENT NEW BREED

TIM SKOLD HARRY CODY

As recorded by SHOTGUN MESSIAH

You gotta go with the flow. You gotta do as you're told. You gotta reap what you sow.

You better slow down easy, not too fast. You gotta pay your dues boy, pass the test. And if we think we're immune we're going down with the rest.

The power preaching deceit, rewarding hatred and greed.... corrosion. Inseminating belief,

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ARE YOU GONNA GO MY WAY

LENNY KRAVITZ CRAIG ROSS

As recorded by LENNY KRAVITZ

I was born long ago.
I am the chosen, I'm the one.
I have come to save the day
and I won't leave until I'm done.
So that's why you've got to try.
You've got to breathe and have
some fun.

Though I'm not paid, I play this game

and I won't stop until I'm done. but what I really want to know is are you gonna go my way? And I got to, got to know.

I don't know why we always cry, this we must leave and get undone. We must engage and rearrange and turn this planet back to one. So tell me why we got to die and kill each other one by one. We've got to love and rub-a-dub. We've got to dance and be in love. But what I really want to know is are you gonna go my way? And I got to, got to know, are you gonna go my way?

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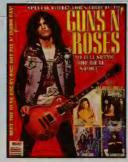
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SEVERTURA BAIRS
SOUNDGARDEN STrached F7127 POISON Brel Michaels
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F7158 RUSH Collage
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F7107 SLAYER Collage
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PS1797 SUICIOAL TENDENCES Chain Fence

700 DOORS Face
673 GRATEFUL DEAD Steal Face
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832 GUNS AND ROSES Group
832 GUNS AND ROSES Group
838 GUNS AND ROSES Skull Flag
818 GUNS AND ROSES Skull Flag
817 HRON MAIDEN Eddie Kid
864 RISM MAIDEN Eddie Kid
865 KISS AND MAIDEN Eddie Kid
866 KISS A Faces
686 KISS A Faces
687 KISS A Seal-royer
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ASTRUMENTALLY SPEANIG

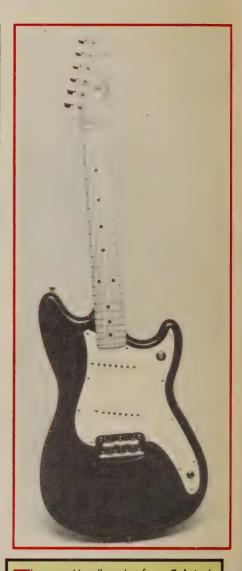
To call **Fender** guitars "leg-endary" would almost seem trite. It seems safe to say that without **Fender**, hard rock, as we know it today, would never exist. From the classic Stratocaster to the twangy Telecaster, the burning whine of **Fender** guitars have helped shape the sound of rock and roll like no other instrument. That's why news that **Fender** has come up with a "new" guitar, the Duo-Sonic (which actually traces its roots back to the '50s) designed for costconscious young players is so exciting. Now even beginners can hold a true Fender in their hands and learn with the best.

"Many of today's guitar legends wailed their first hot licks on Fender's Duo-Sonic," said Dan Smith, Fender's vice president of electric guitars. "Its short scale length makes it one of the easiest-to-play guitars ever produced, which is a real plus, regardless of whether you're just starting out or

you've been playing for years."

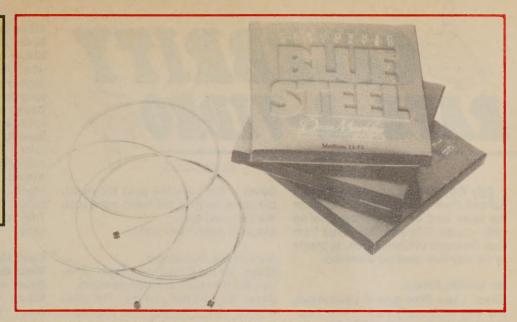
The Duo-Sonic started life in the '50s as one of Fender's most popular models. When the demand for relatively inexpensive, top quality guitars continued to grow, the firm decided to go back to the future and redesign the Duo-Sonic for the '90s. This new version features a double cutaway body made of poplar, a one-piece maple neck and a 9.5 inch radius maple fretboard and 20 standard frets over a 22.7 inch scale length. It also has two specially designed higher output single coil pickups, master volume and tone and a three-position toggle switch for pickup selection. The Duo-Sonic comes in three colors: Black, Torino Red and Arctic White. All this comes your way for \$259.99. What more could any young guitarist want? For more information, contact: Fender Musical Instruments, 7975 N. Hayden Road, Suite C-100, Scottsdale, AZ 85258.





he new Handbourine from Calato is a fun little thing that's designed to be a multi-purpose stick/beater/sound effect/rhythm instrument. It's made from a heavy-duty 7/8 by 11 inch hickory dowel with three sets of high-grade tambourine jingles. (This kinda sounds like the thing you give your girlfriend to play on stage with you when she can't do anything else.) The Handbourine has a suggested retail price of \$19.95 and is available to most music stores that carry the Regal Tip line of professional drumsticks. For further information, contact Calato at 4501 Hyde Park Blvd., Niagara Falls NY 14305.

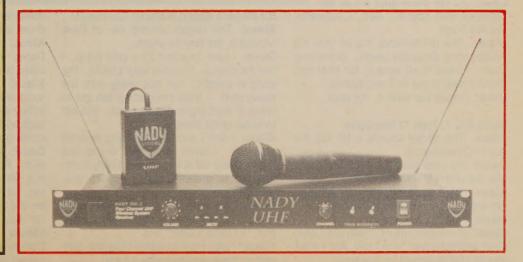
Dean Markley's new Blue Steel Electric Strings represent the latest advancement in guitar string technology. Manufactured with the finest Swedish steel available, the company's innovative processes produce strings with superior tone, longer life and great feel. The strings are available in all popular gauges. For more information, call a Dean Markley representative at 1-800-800-1008.





pearl, those legendary drum manufacturers, are now introducing the Export EX-22DW90—a nine piece double bass drum set that seems tailor-made for hard rock musicians. The set consists of double 16 inch x 22 inch bass drums, 16 inch x 16 inch and 16 inch x18 inch floor toms, 10 inch x 10 inch, 10 inch x 12 inch, 11 inch x 13 inch and 12 inch x 14 inch toms and a 6 1/2 inch x 14 inch steel snare drum. The Export also features 9 ply shells made of selected mahogany and lamin. Also included are a pair of Pearl's P-780 foot pedals and the newly designed H-855 hihat. The kit retails for \$2,690.00. For more information, contact: Pearl Corporation, 549 Metroplex Dr., Nashville, TN 37211.

Nady, the world's leading manufacturer of wireless microphones and instrument systems, is introducing the Nady RW-3 UHF wireless system, said to be the most affordable and professional multi-channel UHF wireless system on the market. The RW-3 features state-of-the-art frequency synthesis, with four switchable channels on the receiver and transmitters. It also features the first truly quiet RF link in UHF wireless working in the best dynamic range (120 dB) available in wireless today. Suggested retail price for the RW-3 is \$999.95.





Ugly Kid Joe guitarists Klaus Eichstadt and Dave Fortman appear to favor the same kind of music they grew up with—classic '70s and '80s metal from Ozzy Osbourne to Motley Crue, as proven by the way they rated our video reel.

Mr. Krinkle, Primus

Klaus: I saw these guys at Lollapalooza, and they were really cool. I like them. The video is also pretty cool. I like the way there's only one camera the whole time.

Dave: The lady doing the splits is ruling it. It's incoherent, I like that. Like a night on acid.

Klaus: The song has a catchy hook and the video fits well with the

Dave: It has a sort of twisted evil look to it. A perfect mushroom

Klaus: Definitely original... it's one of those things you keep watching 'cause it's cool and different.

Nothin' To Lose, Arcade

Klaus: I saw these guys live at the Hard Rock. Something about them reminds me of Ratt. Could it be the guitars, the bass... Maybe the vocals.

Dave: It's the kickdrums. Definitely the kickdrums remind me of Ratt.

Klaus: It's alright, it's just plain enough to be okay. I haven't seen anything stupid yet. Kinda Skid Row-ish, the way they are in a warehouse jamming.

Dave: It's like these guys are all veterans of that scene... Ratt, Cinderella, the Sea Hags.

Klaus: The riff reminds me of that old Accept song Dogs On Leads... remember that? I liked it all except for that mic stand. I hate those half mic stands.

Dave: I could live with it. It's cool.

Black No. 1, Type O Negative

Klaus: The singer sounds a bit like the guy in Queensryche.

Dave: It's cool how his eyes are green and the rest is black and white.

Klaus: Wait a second, they are all playing acoustics and the song is heavy.

Dave: I guess that's the joke.

Klaus: It reminds me of those old Calvin Klein commercials, "Am I sad, Am I mad, should I be punished for my sins."

Dave: I don't like the song too much, but some parts of the video were cool, like the green eyes.

Klaus: It needs more Satan.

Dine Alone, Quicksand

Klaus: It's the Primus song again. They look like they work at hardware stores.

Dave: It hasn't really hit me. The video is kinda dark... the guy who directed it must not see very well.

Klaus: I don't particularly like it but I don't hate it either.

When Will It Rain, Jackyl

Both: Jackyl!

Klaus: We love Jackyl, so we don't care what the video is like. They should have done one for Dirty Little Mind. I like that song better.

Dave: It's the story of the biggest slut in town and they would be the perfect band for it, too. But this is good. Jackyl rules. They carry it over, even if it's a crappy video, they make it cool.

Klaus: Jesse is the mouth from the south. Hey, they have a lefty in the band! The bass player is left-handed! They're cool, they have a lefty in the band.

Can't Have Your Cake And Eat It Too.

Vince Neil

Dave: Is that Vince?

Klaus: Yes, it's Vince. Yeah, party rock, woo! We played with them at an awards show, and they were all very

Dave: Hey, that's cool. Each band



"It would be sad to see Vince Neil come out all Mr. Grunge."

If I Were A Killer, Galactic Cowbovs

Klaus: The singer reminds me of Dave Mustaine, the way he sneers.

Dave: I have to admit it's a cool video. I like the chorus. I like the way it looks. The song is alright. I'm not really into the heavy stuff. I think I'm getting too old to know if anything is good or not. Too old to know good thrash.

Klaus: I don't even put anything new on anymore. I listen to all '80s music, like Ozzy's Diary Of A Madman, ABBA, stuff I listened to growing up. I do like this,

Dave: I like the song, it's got a great hook to it. I'm definitely going to remember that "If I were a killer" line.

Klaus: I also have to admit I like the concept of them playing inside a tube.

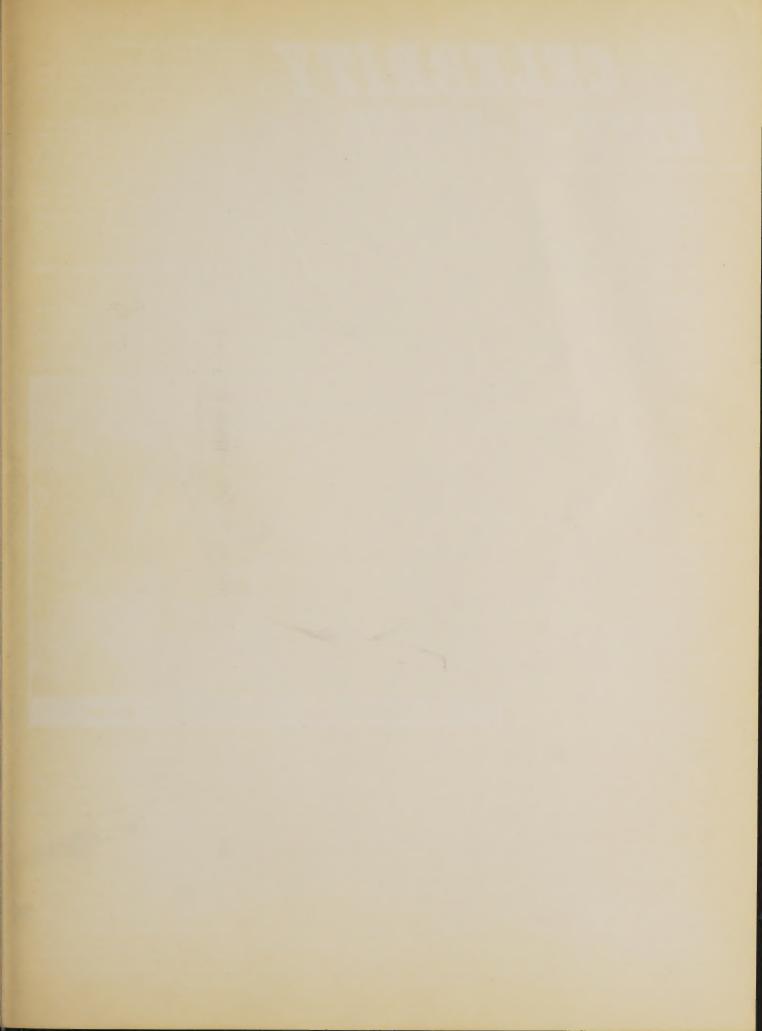
member is playing in their own car, a drum set in a car. That rules!

Klaus: I haven't heard the album yet. Dave: The only problem I have with this video is the crowd noise. It's too loud.

Klaus: Plus the fact that it's a studio song with the crowd dubbed in. He definitely still has that decadence, bad boy rock and roll. It would be sad to see him come out all Mr. Grunge or something.

Dave: Yeah, he stuck to his guns. I like that. For what they are doing, I love it, but when it comes to my personal opinion, I'd rather see Sweet Home Alabama on the greens, that's the video-from-hell for me.

Klaus: He's keeping the whole classic Hollywood '80s metal thing alive. More power to ya, Vince.



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